A MANUAL OF ENGLISH

BY
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AND
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A MANUAL OF ENGLISH

A Manual of English

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PREFACE

This book is concerned primarily with the *means* of communicating ideas or information. It is to be taken for granted that the body is more than raiment, that the content of a composition—whether written or spoken—is more important than its language or its style. The book does not aim to supply training in thinking, or to present material for discussion. Nor is it meant to be a complete treatise on the art of writing and speaking. It does aim, however, to stress those principles which are necessary to the clear and effective presentation of ideas and to make practical the clear and correct use of ordinary English.

This text is built upon the assumption that improvement in English comes from the consciousness of error, from a knowledge of what is right, and from practice in the application of the rules of good usage. By pointing out the errors most common in student English, it teaches the student to discover his own errors; by presenting brief positive statements and concrete illustrations of reasonable usage, it aims to help the student to avoid errors and to form correct habits.

The arrangement in this text (pages 1–180) is alphabetical—this with the idea in mind that a book of this sort is most frequently used for reference, and hence convenience of use becomes a matter of prime consideration. A glance at the table of contents will show the merit of the alphabetical arrangement. For the sake, however, of those teachers who may wish to use the book for consecutive class work, the authors have arranged a table of contents for logical study.

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MINIMUM ESSENTIALS IN COMPOSITION

The following list of essentials is suggested as a possible minimum of what might reasonably be expected of pupils in the different years of their high-school course. It is compiled from standards in actual use in various cities and states throughout the country. The essentials are not to be interpreted as the only requirement for a passing grade, but failure to observe them in writing should prevent passing. The numbers in parentheses are references to principles in this book.

NINTH YEAR

1. Legibility and neatness in writing (**26d**)
   a. Distinction between *a's* and *o's*, *e's* and *i's*, *c's* and *i's* (**26d**)
   b. *And* written out on the line (**26d**)
   c. Dots, not circles, used over *i's* and for periods (**26d**)
2. Observance of proper margins and spacing (**26e, h**)
   a. Title upon first line; second line left blank (**26i, h**)
   b. Generous margins all around writing (**26e**)
   c. First line of each paragraph indented one inch (**26b**)
   d. No crowding of words (**26d**)
   e. No spacing between letters of a word (**26d**)
3. Observance of method of canceling a word by drawing a line through it (**26a**)

4. Proficiency in grammar to include
   a. Recognition of parts of speech and knowledge of their simpler uses (**31**)
   b. Thorough understanding of the simple sentence and its essentials
   c. Recognition of simple and complete subject, and of simple and complete predicate
   d. Correct use of verb in agreement with subject (**22b 2**)
   e. Correct use of principal parts of *begin*, *break*, *come*, *do*, *give*, *go*, *ride*, *run*, *see*, *sing*, *speak*, *write* (**22i**)
   f. Correct use of pronoun as object of verb or preposition (**22c 5**)
   g. Habitual use of *he doesn't*, *she doesn't*, *it doesn't*, instead of *he don't*, *she don't*, *it don't*; habitual use also of *am not*, *is not*, *are not*, instead of *ain't* (**22b 2f, 16d 8**)
   h. Habitual use of *you were*, *we were*, instead of *you was*, *we was* (**22b 2f**)
   i. Avoidance of double negatives like *I couldn't get no paper*, *I don't want no candy*, *I haven't no money* (**17**)
   j. Understanding of the function of the tenses and of the active and passive voices (**22h, 13b 3**)
   k. Avoidance of fragmentary sentences (**38b**)
   l. Avoidance of run-on sentences (**38a**)
5. Proficiency in punctuation to include
   a. Use of proper mark at the end of a sentence (**34b**)
   b. Use of a period after abbreviations like *Mr.*, *Mrs.*, *Dr.*, *St.*, *Ave.* (**1b 2**)
   c. Use of commas to set off a noun in direct address (**34e 5**)

d. Use of commas to set off an appositive (**34e 2**)
e. Use of commas to separate parts of dates and addresses (**34e 4**)
f. Use of commas to separate words in a series (**34h**)
g. Use of comma before a short direct quotation (**34f 2**)
h. Use of quotation marks to enclose a direct quotation (**34f**)

6. Proficiency in the use of capital letters to mark
   a. The beginning of a sentence (**5b 4**)
   b. The names of persons, cities, states, countries, streets, months, days (**5a**)
   c. The names of languages and nations, such as *English*, *French*, *Spanish*, *Latin*, *German* (**5a**)
   d. The first word of a direct quotation (**5b 2**)
   e. The first word in the title of a book, a composition, etc., and all other words except articles, conjunctions, and prepositions (**5a 7**)
   f. The pronoun *I* (**5a 4**)
   g. The names of the Deity (**5a 2**)
7. Proficiency in spelling to include
   a. Use of the apostrophe in the possessive case of nouns (**42f**)
   b. The following words:

too	there	piece	among
its	their	friend	awful
any	which	until	sentence
some	don't	break	all right
does	led	often	written
tries	hour	whole	haven't
know	many	heard	speech
knew	can't	write	sense
sure	cries	could	corner

8. Understanding that a monosyllable cannot be divided at the end of a line (**44c**)
9. Use of correct form of a friendly letter (**79**)
10. Ability to write a composition of 150–200 words

TENTH YEAR

1. All the requirements of the ninth year
2. Proficiency in grammar to include
   a. Knowledge of transitive and intransitive uses of verbs (**22c**)
   b. Recognition of direct object, predicate noun, and predicate adjective (**22c 5, 22c 6, 22a 2**)
   c. Knowledge of active and passive forms of the verb (**13b 3**)
   d. Correct use of pronoun in agreement with antecedent (**22b 1**)
   e. Correct use of pronouns as subjects of subordinate clauses (**22b 2g**)
   f. Correct use of adjectives and adverbs: *good—well, bad—badly, real—really, sure—surely* (**22a**)
   g. Distinction between preposition and conjunction; avoidance of *like* for *as* (**12a 5**)
   h. Correct use of principal parts of *blow, dive, drink, fly, freeze, get, grow, lay, lie, prove, show, set, sit, swim, throw* (**22i**)
   i. Habitual use of *this* and *that* with *kind* or *sort* (**22b 3**)
   j. Recognition of compound and complex sentences (**12, 18f, 38c**)
   k. Ability to use compound sentences with the following conjunctive adverbs: *consequently,*

besides, still, moreover, therefore, hence, however, accordingly (**12, 34a 2**)

3. Proficiency in punctuation to include
   a. Use of comma after *yes, no,* and mild interjections (**34d 4**)
   b. Use of commas to set off parenthetical words and phrases (**34e**)
   c. Use of comma or semicolon between clauses joined by a coördinating conjunction (**34a**)
   d. Use of comma after introductory adverbial clause (**34a 8**)
4. Proficiency in spelling to include
   a. Knowledge of rule concerning doubling final consonant; ability to apply the rule to errors (**42g 2b**)
   b. Knowledge of rule concerning dropping final *e;* ability to apply the rule to errors (**42g 2c**)
   c. Words in *ei* and *ie* (**42d**)
   d. The following words:

lose	surely	writing	making
loose	quiet	answer	busy
chose	coming	ready	having
choose	meant	dining	across
woman	always	already	believe
women	quite	almost	again

5. Use of correct form of a business letter (**79**)
6. Ability to write two or three connected paragraphs amounting to from 200 to 300 words
7. Ability to develop a paragraph from a topic sentence (**54**)

Minimum Essentials in Composition

ELEVENTH YEAR

1. All the requirements of the ninth and tenth years
2. Proficiency in grammar to include
   a. Ability to use complex sentence (**12, 18f, 38c**)
   b. Knowledge of principal and subordinate clauses (**18f, 38c**)
   c. Avoidance of dangling participles, gerunds, etc. (**22d**)
   d. Avoidance of double negatives like *cannot hardly*, *cannot help but*, etc. (**17**)
   e. Observance of sequence of tenses (**22h**)
   f. Freedom from *and which* construction (**13a**)
   g. Freedom from misplaced modifiers (**7b**)
   h. Use of subjunctive form in expressing conditions contrary to fact (**22e 4**)
3. Proficiency in punctuation to include
   a. Use of commas to set off nonrestrictive phrases and clauses (**34g**)
   b. Use of semicolon between coördinate clauses not joined by a conjunction (**34a 3**)
   c. Use of semicolon between coördinate clauses joined by such words as *hence*, *thus*, *so*, *accordingly*, *therefore*, *however*, *moreover*, and *consequently* (**34a 2**)
   d. Use of exclamation point after words or expressions of strong emotion (**34d 4**)
4. Ability to divide words between syllables at the end of a line (**44**)
5. Proficiency in spelling to include
   a. Words in *cede*, *ceed*, *sede* (**42a**)
   b. The following words:

separate	principal	grammar	truly
business	principle	definite	ache
Tuesday	trouble	forty	color
Wednesday	whether	hoarse	instead
February	minute	living	judgment
beginning	together	country	privilege
disappoint	altogether	library	forehead

6. By the end of the eleventh year the pupil should be able
   a. To write a creditable letter of application for a position (**79**)
   b. To construct a logical outline written according to a prescribed form (**66a**)
   c. To write without glaring errors in grammar, spelling, or punctuation a composition of 400 words
   d. To talk two minutes upon some assigned topic related to personal interests
   e. To write a fairly good editorial (**78**)

A MANUAL OF ENGLISH

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1. ABBREVIATIONS

a. As a rule avoid all abbreviations in formal writing of every kind.

The following common abbreviations are allowable: *Mr.*, *Mrs.*, *Dr.*, *Sr.*, *Jr.*, *D. D.*, *LL. D.*, *Ph.D.*, *St.* (Saint), used with proper names; and *No.*, *A. D.*, *a.m.*, *p.m.*, used with other words.

b. In writing abbreviations, observe the following rules:

1. **Capital letter.**—An abbreviation should begin with a capital letter if the unabbreviated word begins with a capital letter; otherwise with a small letter: *Mr.*, *Mich.*, *cf.*, *bbl.*, *etc.* *No.*, the abbreviation of *number*, is always capitalized.

2. **Period.**—An abbreviation, or an initial, should be followed by a period: *Dr.*, *Mr.*, *A. D.*, *T. B. Wilson.*

NOTE 1.—An abbreviation standing at the end of an interrogative sentence is followed by a period and also by a question mark.

NOTE 2.—Do not confuse an abbreviation with a contraction, which is written with an apostrophe but without a period. (See **Spelling, 42b,** page 153.)

3. Abbreviations of the names of states are allowed in business letters but should be avoided in formal writing.

The United States Post Office Department has adopted abbreviations of names of most of the states, territories, and territorial possessions of the United States. Names of some may not be abbreviated. Following is the official list:

Ala.	Ill.	Nebr.	R. I.
Alaska	Ind.	Nev.	Samoa
Ariz.	Iowa	N. H.	S. C.
Ark.	Kans.	N. J.	S. Dak.
Calif.	Ky.	N. Mex.	Tenn.
Colo.	La.	N. Y.	Tex.
Conn.	Maine	Ohio	Utah
C. Z. (Canal Zone)	Mass.	Okla.	Va.
	Md.	Oreg.	V.I. (Virgin Islands)
D. C.	Mich.	Pa.	
Del.	Minn.	P. I. (Philippine Islands)	Vt.
Fla.	Miss.		Wash.
Ga.	Mo.		Wis.
Guam	Mont.	P. R. (Porto Rico)	W.Va.
Hawaii	N. C.		Wyo.
Idaho	N. Dak.		

2. AGREEMENT

Maintain agreement between related parts of a sentence—(1) between pronoun and antecedent (page 85); (2) between subject and verb (page 86); (3) between substantive and modifier (page 90). (See **Grammar, 22b,** page 84.)

Right (1). Everyone likes to make his own plans.
Wrong. Everyone likes to make their own plans.
Right (2). Neither of the boys was tardy.
Wrong. Neither of the boys were tardy.
Right (3). I like that kind of apple.
Wrong. I like those kind of apple.

3. APOSTROPHE

Do not omit the apostrophe in writing: (1) possessives (see **Spelling, 42f,** page 158); (2) contractions (see **Spelling, 42b,** page 153); and (3) the plurals of letters, figures, and words, used as such (see **Spelling, 42e,** page 156).

Right (1) Bob's hat, the baby's finger, the men's club.
Right (2) haven't, isn't, o'clock, they're, doesn't.
Right (3) a's and b's, 2's and 3's, and's or for's.

4. AWKWARDNESS

Avoid awkward and involved constructions. (See **Construction, 13b,** page 25.)

Smooth. He was fond of his dog and kind to him.
Awkward. He was fond of and kind to his dog.
Smooth. She sings as well as Ruth, if not better.
Awkward. She sings as well as if not better than Ruth.

5. CAPITALS

Use capital letters consistently and intelligently.

The following rules are based upon the practice of the best modern writers and are approved by leading authorities.

5a. PROPER NOUNS AND PROPER ADJECTIVES

Capitalize all proper nouns and proper adjectives.

Right. America, English, French, Iowa, June, Detroit, Harry, Sunday, Bible, God, Christian, Roosevelt School

1. **Days of the week, months, etc.**—Capitalize the days of the week, the months, and specific holidays, but not the seasons.

Right. Monday, April, Fourth of July, Armistice Day, Easter, Holy Week; spring, summer, autumn, fall, winter

2. **Deity.**—Capitalize all words, except relative pronouns, referring to God, Christ, the Trinity, and the Bible.

Right. God, Jesus Christ, the Virgin Mary, the Bible, the Revised Version, the Book of Ruth, the Lord's Prayer, the Parable of the Sower, the New Testament

3. **Events and periods.**—Capitalize important words in names of notable events and periods.

Right. the World War, the Battle of the Marne, the Middle Ages, the French Revolution

4. ***I* and *O*.**—Capitalize the pronoun *I* and the interjection *O*. Do not capitalize *oh* except when it stands at the beginning of a sentence or of a quotation.

5. ***North, East, South, West.***—Capitalize *North*, *East*, *South*, and *West*, their derivatives and compounds, when they refer to specific regions, but not when they designate directions or points of the compass.

Right. He was born in the Old South, but recently moved to the West.
Right. the Middle West, the Northwest Territory
Right. The sun sets in the west. I shall go east next week.

6. **Specific places.**—Capitalize all names of specific places, streets, oceans, buildings, societies, parties, organ-

izations, institutions, etc., and the common nouns used as integral parts of such places, streets, etc.

Right. London, the Far East, High Street, Atlantic Ocean, Fifth Avenue, Independence Square, Puget Sound, Empire Building, Epworth League, Republican Party, Boy Scouts, Baptist Church, East High School, Harvard University, Oberlin College

7. **Titles of books.**—Capitalize the first word and all other words, except articles, prepositions, and conjunctions, in titles of books, literary articles, magazines, newspapers, plays, pictures, poems, songs, etc.

Right. *The Prince and the Pauper*, *As You Like It*, *Annie Laurie*, *America*, the *Literary Digest*, the Chicago *Tribune*, the *Saturday Evening Post*

NOTE.—It is customary not to capitalize *the* in the title of a paper or a magazine. Titles of books, plays, etc., are usually italicized. (See **Italics, 24a**, page 108.)

8. **Titles of persons.**—Capitalize personal titles written with personal names.

Right. President Coolidge, Captain Shaw, Professor Martin, Superintendent Clark, Governor Adams, Doctor Smith, Rear Admiral Sims, ex-President Taft

NOTE.—Observe that *ex* preceding a title is not capitalized and that in a compound title made up of two nouns both parts are capitalized.

5b. THOUGHT UNITS AND LINES OF POETRY

Capitalize the first word of every thought unit and of every line of poetry.

1. **Formal question or answer.**—Capitalize the first word of a formal question or a formal answer. This rule

applies especially to a question, an answer, or a statement following a formal announcement.

Right. The question is, Can we raise the money?
Right. When I asked her whether she could go, she said No.
Right. The best advice I can give you is this: Read good books.

2. **Formal quotation.**—Capitalize the first word of a direct formal quotation.

Right. Tom said, "Your books are on the table."

3. **Line of poetry.**—Capitalize the first word of every line of poetry.

Right. Small service is true service while it lasts;
Of humblest friends, bright creatures! scorn not one:
The daisy, by the shadow that it casts,
Protects the lingering dewdrop from the sun.
—WORDSWORTH

4. **Sentence.**—Capitalize the first word of every sentence. This rule applies to words or phrases that are the equivalent of sentences, such as the following: Certainly. Never! Of course. Why? Yes, indeed! (See **Sentence, 38,** page 147.) A sentence enclosed in parenthesis and standing within another sentence does not begin with a capital letter.

Right. The boys of the school (there were fifty of them) spent the day at the State Fair.

5c. WRONG CAPITALS

Do not use capitals where none are needed.

1. **Points of the compass.**—Do not capitalize *north,*

east, *south*, and *west* when these words indicate merely direction. (See **5a5**.)

Right. She lives in the southern part of the city.
Right. The South is noted for its cotton.

2. Quoted phrase as part of sentence.—Do not capitalize the first word of a quoted phrase introduced as an integral part of a sentence.

Right. Pronouncing words "trippingly on the tongue" is not so easy as it sounds.

3. Seasons.—Do not capitalize the names of the seasons unless they are personified.

Right. We spent a pleasant summer at the lake.
Right. Old Winter was unusually vigorous that year.

4. Studies.—Do not capitalize names of studies unless they are proper names or proper adjectives, or unless they form part of the title of a definite course.

Right. algebra, economics, history, chemistry, science, manual training, sewing, English, Latin, Physics A, History II, Mathematics 3

EXERCISE. Supply capital letters in the exercises on pages 141ff.

6. CASE

Be sure that the case of nouns and pronouns is the one demanded by their construction in the sentence. (See **Grammar, 22c,** page 90.)

7. CLEARNESS

Make your sentences immediately clear.

Language exists for the purpose of communication; but there can be no adequate communication unless what one

says is readily understood. Every sentence, therefore, whether written or spoken, must be so phrased and so constructed that it expresses only one idea, and that the idea intended. Be content only with sentences that cannot be misunderstood.

7a. AMBIGUITIES

Avoid constructions and statements that admit of a double meaning.

1. Reference of participles, gerunds, etc.—Be sure that every participial phrase, gerund phrase, etc., refers unmistakably to the logical agent of the action expressed by that phrase. (See **Grammar, 22d,** page 94.)

Right. Looking up from my book, I saw Jim run out the door.

Wrong. Looking up from my book, Jim was seen running out the door.

2. Reference of pronouns.—Be sure that every pronoun you use refers immediately to its antecedent. (See **Grammar, 22f,** page 98.)

Right. The manager said to the clerk, "I am sorry that you are late."

Wrong. The manager told the clerk that he was sorry he was late.

3. Squinting modifier.—Do not place a modifier so that it may refer either to the word preceding or the word following.

Clear. She urged me to proceed timidly.

Clear. She timidly urged me to proceed.

Squinting. She urged me timidly to proceed.

Squinting. A person who is wrong as a rule dislikes to admit his error.

Squinting. The coach says that if we do not report an hour before the game tomorrow he will call in our suits.

4. Statement.—Make sure that only one meaning may be found in your statement.

Clear. Do not buy where you may be cheated; trade with us and you will be sure of fair dealing.

Ambiguous. Do not go elsewhere to be cheated; trade with us.

Ambiguous. If you spend one winter in this city, you will die here.

Ambiguous. I like him as well as you.

Ambiguous. To me she was always friendly.

Ambiguous. We allow conversation only in the alcove.

7b. POSITION OF RELATED WORDS

Keep related words and expressions close together.

1. Coördinate modifiers.—Place coördinate modifiers together.

Right. After the rain stopped and after the road dried, we continued our journey.

Wrong. If I have time, I shall drive up to see you on Monday if it doesn't rain.

Wrong. Hearing a great noise down the street, I dashed out the door to find out what was wrong, noticing the boys running past the house.

2. Correlative conjunctions.—Place correlative conjunctions before parallel sentence elements. (See **Parallelism, 30,** page 117.)

Right. He is either dull or obstinate.
Wrong. She neither told her mother nor me.
Wrong. He was not only willing to go but also was eager for the ride.
Wrong. Athletics teaches a boy both self-control and develops his judgment.

3. Negatives.—Place negatives immediately before the words they modify.

Clear. Not all the boys take manual training.
Illogical. All the boys do not take manual training.
Illogical. All men are not honest.
Illogical. All persons are not old enough to vote.

4. Only, just, ever, almost, etc.—Place words like *only*, *just*, etc., next to and usually before the words they modify.

Clear. I offered him only two dollars.
Ambiguous. I just wanted to see him a moment or two.
Ambiguous. He doesn't ever want to go again.

5. Parts of a compound predicate.—Place parts of a compound predicate together.

Clear. After he finished speaking, the crowd became excited and wanted revenge.
Confusing. The boys postponed the trip after the scout leader told of the accident and returned to work.
Confusing. The car jumped forward just as I stepped in and plunged down the hill.

6. Prepositional phrases.—Place prepositional phrases so that there is no doubt as to what they modify.

Clear. Frank sits at his desk trying to write a letter of application.

Confusing. Frank sits trying to write a letter of application at his desk.

Confusing. The other team was forced back after we got the ball with every play.

Ludicrous. He hurriedly rode away before Henry came out of the house on a bicycle.

7. Relative clauses.—Place relative clauses immediately after their antecedents.

Clear. The man whom I just met was an old friend of my father.

Ambiguous. The man was an old friend of my father whom I just met.

Ambiguous. The meat was given to the dog that was left from dinner.

Ambiguous. There was a chicken in the street that I ran over.

7c. REPETITION OF NECESSARY WORDS

To insure immediate clearness, repeat articles, possessive or demonstrative adjectives, connectives, etc.

1. Article and adjective.—Repeat the article, the possessive adjective, or the demonstrative adjective before each noun in a series when the nouns designate different objects.

Right. The president and the treasurer are in their offices.

Wrong. The house and garage burned today.

Wrong. She gave me this pear and plum for being good.

Wrong. A black and white dog were in the yard.

2. Auxiliary.—Repeat the auxiliary before coördinate verb forms.

Right. He has been here many years and has been one of our most ardent supporters.

Wrong. We must decide which books best suit our needs and study them carefully.

Wrong. He will plan to do great things and talk about them for hours.

3. Conjunction.—In parallel subordinate clauses repeat the conjunction before each clause.

Right. He came home before he intended to and before I had supper ready.

Wrong. He was told that his mother was ill and his father wanted him to come home at once.

Wrong. She went to see him because he invited her and she needed advice.

4. Preposition.—Repeat the preposition before each item in a series.

Right. The rules of chess and of checkers differ widely.

Wrong. The building was inspected by the man who owned it and the man who desired to rent it.

Wrong. She went to Field's and Marston's and bought something at each store.

5. Relative pronoun.—In parallel relative clauses repeat the pronoun before each clause.

Right. She respects any girl who is honest in her convictions and who does her work conscientiously.

Wrong. He appointed a man who respected the law and always voted on election day.

Wrong. He is glad to help any boy who loves his mother and is kind to dumb animals.

6. Sign of the infinitive.—Repeat *to*, the sign of the infinitive, before each infinitive in a series.

Right. He will desire to study the report, to confer with the principal about it, and to have it published for distribution.

Wrong. He offered to help me arrange my stamps and give me some that I did not have.

7. Subject.—Repeat the subject, or insert a word referring to it, to make the meaning immediately clear.

Right. You have no idea how much good they are doing, and you cannot overestimate their enthusiasm.

Poor. We are interested in the work the boys are doing, and are eager to help them.

Poor. The farmers were dissatisfied with the way the manager acted, and withdrew their support.

8. COHERENCE

Observe the principle of coherence.

Coherence demands that all parts of a given unit of writing—a composition, a paragraph, a sentence—hold together. Each part, therefore, must be in its appropriate place and must be so constructed that its relationship to what precedes and to what follows is readily apparent.

8a. COHERENCE IN THE COMPOSITION

Secure coherence in the composition, especially between paragraphs. (See **68,** page 229.)

Each paragraph must occupy its logical place in the composition and must be linked clearly and firmly with the one that precedes and with the one that follows. For methods of linking paragraphs together, see **8d**, page 15.

8b. COHERENCE IN THE PARAGRAPH

Secure coherence in the paragraph, especially between sentences. (See **55,** page 190.)

Coherence in the paragraph may be secured by presenting ideas in some definite logical order and by carefully

linking sentences together. For methods of linking sentences together, see **8d**, page 15.

8c. COHERENCE IN THE SENTENCE

Secure coherence in the sentence by giving heed to the following principles:

1. **Arrangement.**—Arrange the parts of a sentence so that there can be no possible misinterpretation of the meaning. (See **Clearness, 7a and 7b,** pages 8, 9.)

Right. She promptly told him to be gone.
Wrong. She told him promptly to be gone.

2. **Grammatical accord.**—Make sure that each part of a sentence is in grammatical accord with other related parts. (See **Grammar, 22b,** page 84.)

Right. If anybody calls for me, tell him I am busy.
Wrong. If anybody calls for me, tell them I am busy.

3. **Logical accord.**—Make sure that all parts of a sentence are in logical accord. This principle demands that sentences be literally true and that they be free from confusion due to loose thinking.

Right. His speed is slower than that of the tortoise.
Wrong. His speed is slower than the tortoise. (See **Comparisons, 11,** page 17.)
Right. Not all persons are honest.
Wrong. All persons are not honest. (See **Clearness, 7b3,** page 10.)
Right. It rained so hard I could scarcely see the road.
Wrong. It rained so hard I couldn't scarcely see the road. (See **Double Negatives, 17,** page 72.)
Right. Looking out of the window, I saw a stranger approach the house.

Wrong. Looking out of the window, a stranger was seen to approach the house.
Right. Frugality is economy.
Wrong. Frugality is when you save.
Wrong. Next week is the election.
Wrong. Bombastic means something high-sounding.
Wrong. All speakers do not talk too long.
Wrong. Only three names were presented, and not one of them was eligible for membership.
Wrong. She has been absent longer than my memory.
Wrong. As a woman completely worn out, we feel sorry for Lady Macbeth.

4. **Structure.**—Make sure that the structure of the sentence is clear, consistent, and logical. (See **Construction, 13,** page 24; **Parallelism, 30,** page 117.)

Right. He is a boy who is energetic and who likes his work.
Wrong. He is an energetic boy and who likes his work.

8d. LINKING PARAGRAPHS OR SENTENCES

The exact relation between two paragraphs or two sentences may be expressed *in thought*, that of one paragraph or sentence growing out of the thought of the paragraph or sentence preceding; or the relation may be expressed *by words*—visible signs of connection. The following devices are common:

1. **The use of a pronoun or other word of reference,** such as *he, it, they, these, this.*

2. **The use of a conjunction or a conjunctive adverb,** such as *and, but, hence, yet, still, thus, then, indeed, likewise, moreover, however, therefore, furthermore, nevertheless.*

3. **The use of transitional words or phrases,** such as the following:

after all	in other words
again	in the meantime
as I have said	in this manner
at any rate	it cannot be said that
at least	next
finally	now
first	of course
following this idea further	on the other hand
in any event	secondly

4. The repetition of some striking word or phrase, or the use of an echoing synonym in successive sentences or in the opening sentences of successive paragraphs.

He is one of the best-natured lads in school. . . .
He exhibits his good nature in everything he does. . . .
This spirit of cheerfulness is not Bob's only good trait. . . .

5. The use of transitional sentences or paragraphs, which point both backward and forward.

The next incident in which he showed his courage occurred only a week later. He was taking a canoe trip. . . .

One additional example of his courage remains to be mentioned. Last Christmas, when the fire broke out in the old mill. . . .

EXERCISE.—Point out the transition or connecting words in the following paragraph:

The dominant spirit, however, that haunts this enchanted region, and seems to be commander-in-chief of all the powers of the air, is the apparition of a figure on horseback without a head. It is said by some to be the ghost of a Hessian trooper, whose head had been carried away by a cannon ball in some nameless battle during the Revolutionary War, and who is ever and anon seen by the country folk, hurrying along in

the gloom of night as if on the wings of the wind. His haunts are not confined to the valley, but extend at times to the adjacent roads, and especially to the vicinity of a church at no great distance. Indeed, certain of the most authentic historians of these parts, who have been careful in collecting and collating the floating facts concerning this specter, allege that, the body of the trooper having been buried in the churchyard, the ghost rides forth to the scene of battle in nightly quest of his head; and that the rushing speed with which he sometimes passes along the Hollow, like a midnight blast, is owing to his being belated, and in a hurry to get back to the churchyard before daybreak.—Washington Irving

9. COLLOQUIALISMS

In serious writing do not use words and expressions that are colloquial. (See **Diction, 16a,** page 33.) **Avoid such words as *fix* for *mend*, *phone* for *telephone*, and *ad* for *advertisement*.**

10. COMMA FAULT

Do not write two sentences as if they were one sentence. (See **Sentence, 38a,** page 148.)

Right. We had a hard ride most of the way. It was after two o'clock when we arrived home.

Wrong. We had a hard ride most of the way, it was after two o'clock when we arrived home.

11. COMPARISONS

Be sure that comparisons are grammatically correct and clearly and logically expressed.

Use the comparative degree to express a comparison involving two objects, the superlative to express a comparison involving more than two.

Right. She is the taller of the two sisters.
Right. Rhode Island is the smallest of all the states.

11a. FAULTY COMPARISONS

Be sure that comparisons are immediately clear and that they are expressed completely and definitely.

1. Ambiguous comparison.—Make the comparison immediately clear.

Clear. I like her better than I like you.
Clear. I like her better than you do.
Ambiguous. I like her better than you.
Ambiguous. She is fonder of Margaret than Jane.

2. Illogical comparisons.

a. Objects compared in the same class.—Be sure that the objects compared are in the same class; do not compare a quality of one object with another object as a whole. The insertion of a demonstrative will usually correct this error.

Right. Our team is much better than that of North High.
Wrong. Our team is much better than North High.
Wrong. Recent novels are not nearly so long as Dickens.
Wrong. The play given by our class was far superior to last year.
Wrong. His wit was equal to the most brilliant speaker.

b. *Other* or *else* needed with comparative.—In using the comparative degree, express the truth by inserting some restrictive word like *other* or *else*.

Right. He can talk faster than anybody else in town.
Wrong. He can talk faster than anybody in town.
Wrong. I like *David Copperfield* better than any book I ever read.

Wrong. West Detroit won first honors; it had a better paper than any school represented.

Wrong. I enjoy *Twelfth Night* more than any of Shakespeare's plays.

c. ***Other, any,* or *else* wrong with superlative.**—In using the superlative degree, do not insert restrictive words like *other, any, any other, of any,* and *else.*

Right. Roosevelt was the most strenuous of all the presidents.

Wrong. Roosevelt was the most strenuous of any other president.

Wrong. This lake is the largest of any that I have seen.

Wrong. He is the cleverest of any man I know.

3. Incomplete comparisons.

a. ***As well as . . . better than.***—In a double comparison logically completed by both *as* and *than*, express the comparison in full after the first conjunction.

Right. Ruth sings as well as Grace, if not better.

Wrong. I like history as well if not better than physics.

Awkward. He can run as fast as, if not faster than, I can.

Wrong. He is older or at least as old, as his cousin.

b. ***One of the best, if not the best.***—In a formula like *one of the best, if not the best,* put the noun after the first phrase of the formula.

Right. It was one of the best games of the season, if not the best.

Wrong. He is one of the greatest, if not the greatest, statesman of our generation.

Wrong. She is one of the most, if not the most, loyal girls in school.

4. Use of *that* to express comparison.

Do not use *that* for *so* to express comparison.

Right. I was so tired that I could not sleep.
Wrong. He was that lazy he would not come to his meals.

11b. NEGATIVE COMPARISONS

In a negative comparison some writers prefer *so . . . as* to *as . . . as*.

Right. She is not so tall as her mother.
Right. He is just as clever as his sister.

12. CONNECTIVES[1]

Choose the connective that expresses the exact relation between clauses.

The various relations between clauses, and the connectives that express those relations, are as follows:

Addition, continuation of the same thought: *and, again, besides, furthermore, moreover, and then, finally, likewise, also.*

Alternation, choice: *or, nor, neither, otherwise, on the other hand, whether.*

Cause: *because, for, inasmuch as, as, since, now that, in that.*

Concession: *though, although, even if, however much.* The principal clause standing after the concessive clause may be introduced by *yet, still, nevertheless*, etc., for emphasis.

Condition: *if, provided that, in case that, unless.*

Consequence, inference: *hence, therefore, consequently, accordingly, thus, so.*

Contrast: *but, however, still, nevertheless, notwithstanding, whereas, and yet.*

[1] For further study of connectives, see **29a**, page 113.

Degree or comparison: *as, more than, rather than.*
Manner: *as, as if, as though.*
Place: *where, wherever.*
Purpose: *that, so that, in order that.*
Result: *so that, that, and so, because of which.*
Time: *when, then, before, after, while, until, whenever, meanwhile, whereupon.*

12a. CONNECTIVES WRONGLY USED

Take special pains to avoid the following misuses of connectives:

1. ***And* for *but; but* for *and.***—*And* expresses addition; *but* expresses contrast.

Right. It was snowing very hard, and we were afraid of losing our way.
Right. It was snowing very hard, but we did not mind it.
Wrong. He came home at supper-time and did not want anything to eat.
Wrong. The grass is long, but it needs mowing.

2. ***As, how, where,* for *that* or *whether*.**

Right. I do not know whether I can come.
Right. I saw in the paper that a boy had been injured.
Wrong. I read in the paper how rain was expected.
Wrong. John did not know as he would go to the party.

3. ***As* or *since* to express cause or time unless the meaning is instantly obvious.**

Right. Since the Fourth falls on Sunday, we shall have a holiday on Monday.
Right. As I was coming to school this morning, I met your father.
Wrong. Since we lost the game, our practice has been poor.
Wrong. As he spoke with great enthusiasm, I knew that he meant what he said.

4. *If* for *whether* to express alternation.

Right. Be sure to let me know whether you can come.
Doubtful. I shall send you word if there is skating.
Wrong. Nobody can tell if it will rain tomorrow.

5. *Like* for *as* or *as if* to express manner or comparison.—*Like* is a preposition; it is correctly used only when followed by a substantive without a verb. It should never be used between two verbs.

Right. He talks as if he were frightened.
Right. She plays tennis like an expert.
Wrong. Why don't you do this like I tell you?
Wrong. It looks like it would rain.
Wrong. Furniture isn't made like it was twenty years ago.

6. *Nor* for *or* to connect sentence members the first of which is modified by a negative.

Right. I am not going to the bank or to the office.
Wrong. I do not think that he will play ball nor go fishing.

NOTE.—*Nor* (meaning *and not*) may be used to connect coördinate clauses the first of which carries a negative, and it may be used as a correlative with *nothing* or *neither*.

Right. I shall not go to the play; nor shall I be here when you come back.
Right. It is nothing more nor less than robbery.
Right. It is nothing more or less than robbery.

7. *So* for *and so* or *so that*.—As a rule do not use the adverb *so* as a conjunction.

The childish habit of stringing clauses together with *so* is especially bad. Instead of using *so* to connect coördinate clauses, use *and so* or reconstruct the sentence. Instead of using *so* to introduce a subordinate clause expressing

result or purpose, use *so that.* On punctuation with *so,* see **34a2,** page 121.

Right. I forgot my pen, and so I had to use a pencil.
Wrong. I have been sick a week, so I could not write sooner.
Wrong. He played hard every day so he might make the team.
Wrong. The door was locked, so I had to ring the bell.
Wrong. It is getting late so I must go to bed.

8. *Then* or *also* for *and then* or *and also* to connect coördinate verbs.

Right. We ate lunch in the park and then went rowing.
Wrong. I went to the game, then hurried home for lunch.
Wrong. We were late to the concert, also missed the best train home.

9. *While* to express contrast or concession.—*While* usually expresses time. It should never be used to express contrast; it may be used to express concession if the meaning is instantly obvious.

Right. We cannot play tennis while it is raining.
Right. While it is true that the plan has not been tried, I believe that it is a good one. (Concession.)
Wrong. The library is on the left, while the principal's office is on the right.
Poor. While the sun is hot, we enjoy it when we are close to the ocean.

10. *Who, which, that.*—Do not confuse the relative pronouns *who, which,* and *that.*

Who (*whose, whom*) refers only to persons; *which* to animals and things (or to a collective noun designating persons); *that* to persons, animals, and things. Choice between *that* and *which* is determined largely by euphony.

Some writers, however, prefer *that* in restrictive clauses and *which* in nonrestrictive clauses. (See **34g**, page 131.)

Right. This is the best story that I know.
Right. Here is the boy who threw the ball.
Right. Her new hat, which had blown out the window, was recovered.
Right. The team, which had just played its last game, was given a banquet.
Right. That part of the story which deals with the capture of the robber is very well told.
Right. Nothing that I could do would help him.

13. CONSTRUCTION

Construct sentences that are smooth in phrasing and that leave a definite, consistent impression.

13a. *AND WHICH* OR *AND WHO* CONSTRUCTION

Do not use *and which* or *and who* (*but which, but who*) unless you desire to connect two relative clauses both introduced by the same pronoun and both modifying the same word.

Right. The gun, which was old and rusty, and which stood in a corner of the attic, was my grandfather's.
Wrong. The gun, old and rusty, and which stood in a corner of the attic, was my grandfather's.
Wrong. The boy in the red sweater, and who ran around the house, is my cousin.
Wrong. This is a long novel, but which will be found very interesting.
Wrong. She is a woman of great charm, but who has the reputation of being a gossip.
Wrong. During the period that followed, and during which he attained his largest success, he met much opposition.

13b. AWKWARD AND INVOLVED CONSTRUCTIONS

Avoid awkward and involved constructions.

Direct and definite. It is time that the young people of this country realized the value of college training.
Awkward and involved. It is time that the young people of this country should come to appreciate how much college training will be of value to them.

1. **Absolute phrase.**—Avoid the use of an absolute phrase containing a perfect passive participle or a pronoun as substantive.

Right. As soon as the signal was given, I started.
Awkward. The signal having been given, I started.
Right. As they were late, I went on alone.
Awkward. They being late, I went on alone.
Awkward. My appetite having been satisfied, I left the table.
Awkward. I having mastered the details of the work, the president promoted me.

2. ***As*-clause suspended.**—In a double comparison logically completed by both *as* and *than*, express the comparison in full after the first conjunction. (See **Comparisons, 11a3a,** page 19.)

Right. He is as old as John if not older.
Wrong. He is as old if not older than John.

3. **Passive voice.**—Do not use the passive voice when the active voice would be more natural.

Natural. You know that I will read your report.
Awkward. You know that your report will be read by me.
Awkward. Your order was sent by express by us today.

NOTE.—The passive voice is properly used when the receiver of the action is more important than the agent.

Right. Two men were injured in the wreck yesterday.
Right. The bank was robbed last night.

4. Preposition dangling.—When two prepositions take the same object, do not leave the first preposition dangling.

Right. He was devoted to his mother and was greatly loved by her.
Awkward. He was devoted to and greatly loved by his mother.
Awkward. He had great interest in and concern for his pupils.

5. Relative pronoun *which* as adjective.—If possible do not use the relative pronoun *which* as an adjective.

Right. He was born in Denver, where his father owns a mill.
Awkward. He was born in Denver, in which city his father owns a mill.
Awkward. He then began to practice law, in which profession he made great progress.

6. Separation of closely related parts of a sentence.—Keep related parts of a sentence together. (See **Clearness, 7b,** page 9.)

Right. On the table is an apple that you may have.
Wrong. There is an apple on the table that you may have.

13c. CHANGE IN CONSTRUCTION OR POINT OF VIEW

Maintain reasonable consistency in the construction or point of view within the sentence and within the paragraph. A change of person, pronoun, subject, tense, mood, or voice is both awkward and confusing.

1. Form of discourse.—Avoid a needless change from indirect to direct discourse.

Right. She asked me whether I would sing at her party.
Wrong. She asked me would I sing at her party.
Wrong. He would like to know will you be present.
Wrong. I told him to start as soon as he can.

2. Person.—Avoid a needless change of person.

Right. If a boy wants to have a good time, all he has to do is to attend the community picnic.
Wrong. If a boy wants to have a good time, all you have to do is to attend the community picnic.
Wrong. If anybody wants a treat, come with me.
Wrong. When a girl is going to a party, you like to look your best.
Wrong. No matter what you do, nobody can please him.
Wrong. If one likes mountain scenery, you ought to spend a week in Glacier National Park.

3. Pronoun and collective noun.—Avoid a needless change in the class of pronouns, and do not treat a collective noun or the pronoun *none* as both singular and plural in the same sentence.

Right. We rented a cottage that is close to the ocean and that has a large yard.
Wrong. We rented a cottage that is close to the ocean and which has a large yard.
Right. Each member of the team was urged to play his best.
Wrong. The team was urged to play their best.
Wrong. This is the boy that won the race and who will represent us in the state meet.
Wrong. The orchestra was asked to raise money to pay for their instruments.

Wrong. None of the men was able to give their report on time.

4. **Subject.**—Avoid a needless change of subject.

Right. Snow is all right in the streets, but it should be kept off the walks.

Wrong. Snow is all right in the streets, but keep it off the walks.

Wrong. The car was pushed along for several rods, but I could not make it go by itself.

Wrong. The top of the mountain was finally reached, but we were too tired to start back that day.

Wrong. This road marks the path of the early missionaries, and the state maintains it as a public highway.

5. **Tense and mood.**—Avoid a needless change in tense or mood.

Right. Bob rushed up to the plate, grabbed a bat, and knocked a home run.

Wrong. Bob rushed up to the plate, grabbed a bat, and knocks a home run.

Right. The donation party may be all right, but I don't expect to go.

Wrong. The donation party may be all right, but don't expect me to go.

Wrong. I had lived there for ten years, and now I am ready to go back.

Wrong. "Let's go swimming," he says excitedly; and so we went.

Wrong. As soon as we arrived at the lake, we get a boat and go fishing.

Wrong. If I were in his place, and if the chance was mine, I should not hesitate a moment.

Wrong. If the wheat is dead ripe and lie close to the ground, it is very hard to cut.

6. **Voice.**—Avoid a needless change in voice.

Right. Last year we lost the contest, but this year we won first place.

Wrong. Last year we were defeated in the contest, but this year we won first place.

Wrong. The boys were lodged over night in a hotel but left early the next morning.

Wrong. We walked up to the tenth floor but were taken down in an elevator.

Wrong. In the winter I go to school, and my summers are spent on a ranch in Montana.

13d. *DUE TO, CAUSED BY, OWING TO, BECAUSE OF, ON ACCOUNT OF*

Use *due to* and *caused by* only as adjective phrases modifying nouns; *owing to, because of,* and *on account of* only as prepositions to introduce adverbial phrases modifying verbs.

Right. His success was due to hard work.

Right. He was absent on account of illness.

Right. I never did go to school half as much as the other boys, partly owing to delicate health.
—HAWTHORNE

Wrong. We lost the game, caused by a fumble.

Wrong. There will be no issue of the paper this week due to the examinations.

Wrong. The accident was because of careless driving.

Wrong. His rapid recovery was owing to good nursing.

13e. MIXED AND INCOMPLETE CONSTRUCTIONS

Do not mix two constructions or leave one incomplete.

Clear. The books assigned for reading are the following:

Confused. The books assigned for reading are as following:

Clear. I can but feel that the plan is faulty.

Clear. I cannot but feel that the plan is faulty.

Clear. I cannot help feeling that the plan is faulty.

Confused. I cannot help but feel that the plan is faulty.

Complete. The fact that I had studied my lesson explains why I knew the answer to his question.

Incomplete. The fact that I had studied my lesson I knew the answer to his question.

Wrong. The second crop of clover, if it is cut at the proper time, the farmer can get large returns.

Wrong. Everyone who visited him in the hospital the nurse was very attentive to him.

Wrong. It is my idea that whoever makes the best record for him to receive the prize.

13f. PREDICATION FAULTY

Be sure that the construction used after *is*, *was*, and similar verbs is properly related to the subject.

This principle is especially important in statements of definitions. It demands that the definition of a noun should be a noun or a noun phrase; of an adjective, an adjective; and so on.

Right. *Splendid* means *gorgeous* or *showy*.

Wrong. *Splendid* means something gorgeous or showy.

1. ***Is when, is where.***—Do not use a clause introduced by *when* or *where* as a predicate noun.

Right. A hospital is a building devoted to the care of the sick.

Wrong. A hospital is where the sick are cared for.

Wrong. Coasting is when you let the car go down hill alone.
Wrong. Fruit cocktail is where you mix several kinds of fruit.
Wrong. A fumble is when you drop the ball.
Wrong. Springfield is where he lives.

2. **Reason clause.**—A statement containing *the reason is* must be completed by a noun clause introduced by *that* or by *the fact that*, not by an adverb clause introduced by *because* or *why*.

Right. The reason we did not come is that it rained.
Wrong. The reason we did not come is because it rained.
Wrong. The reason she failed is because she did not work.
Wrong. I had an accident is the reason why I am late.

3. **Sentence as complement.**—Do not use a sentence as the complement of *is* or *was;* use a noun clause instead.

Right. The result was that we lost the game.
Wrong. The result was we lost the game.
Wrong. The great value of athletics is it keeps a boy in good physical condition.

13g. SENTENCE OR *BECAUSE*-CLAUSE AS SUBJECT

Do not use a sentence or a *because*-clause as subject of *is* or *was;* use a noun clause instead.

Right. The fact that you were absent does not excuse you from the work.
Wrong. Because you were absent does not excuse you from the work.
Wrong. I was absent is the reason I did not do the work.
Wrong. My father needs me is why I must go home.
Wrong. Because a man is poor is no disgrace.

13h. SPLIT INFINITIVE

As a general rule do not place a modifier between *to* and the verb-form in the infinitive.

Right. He urged me to report promptly.
Wrong. He urged me to promptly report.
Wrong. To every day make a speech is not easy.
Wrong. She was eager for me to especially see the museum.
Wrong. He promised to never again be tardy.

14. COÖRDINATION

Do not join by a coördinating conjunction expressions that are not logically and grammatically coördinate; and do not express a subordinate relationship between ideas that are logically coördinate. (See **Sentence, 38c,** page 149.)

Right. He was born in 1890. Before he was twenty years old, he had visited England four times.
Wrong. He was born in 1890 and had visited England four times before he was twenty years old.
Right. He was educated at Yale, and practiced law in New York.
Wrong. Educated at Yale, he practiced law in New York

15. DANGLING MODIFIERS

Be sure that every participial phrase, gerund phrase, etc., refers unmistakably to the logical agent of the action expressed by that phrase. (See **Grammar, 22e,** page 94.)

Right. After buying my ticket, I soon boarded the train for the homeward journey.

Wrong. After buying my ticket, the train was soon boarded for the homeward journey.

16. DICTION

Success in writing or in speaking depends in no small way upon choice of words. Much care, therefore, should be exercised in acquiring a vocabulary suitable to large needs, and in developing an ability to find the words that exactly convey the intended meaning and that spontaneously arouse the appropriate feeling.

There is no fixed, permanent standard of correctness in the use of words, since usage constantly changes; but there are standards to which you must conform if you would be recognized as a person of good breeding and of cultivated taste. In order to learn what these standards are, you must become familiar with the practice of reputable writers and speakers and at the same time cultivate the habit of frequent reference to the best modern dictionaries.

16a. COLLOQUIALISMS AND CONTRACTIONS

Do not use in serious writing words and expressions that are allowable only in familiar conversation.

1. Colloquialisms.—A colloquialism is an undignified word freely admitted into conversation and informal writing, but lacking literary standing.

Examples.—*fix* for *mend* or *put in order; wire* for *telegram* or *telegraph; be back* for *return; badly* for *very much; funny* for *queer* or *strange; later on* for *later*

2. Contractions and abbreviations.—Contractions and abbreviations are shortened forms of legitimate words; they are used freely in informal speech and writing but are not acceptable in serious discourse.

Examples.—*that's, doesn't, weren't, haven't, shouldn't, can't, they're, we've, auto, phone, photo, ad, etc. Shan't* and *won't* are colloquial contractions.

16b. CONNOTATION

Use words with appropriate connotation.

The total effect of a word is produced by two factors—what it plainly and exactly denotes (see **16c**) and what it suggests, or connotes by its associations. Avoid especially words with unpleasant connotations.

Preferable.—*decayed* to *rotten*, *disagreeable* to *nasty*, *inexpensive* to *cheap*

Exercise. Explain the denotation and the connotation of the words just mentioned and the following: *fellow, bruise, vulgar, weary, cowboy, tramp, chap, owl, worthy, gayety, mad, browse, dainty, illiterate.*

16c. EXACT WORDS

Choose words that accurately convey the intended meaning.

Never use words loosely. For every fact or idea to be presented, there may be found the one epithet, the one phrase, that is better than all others. The English language is rich in words that express precise distinctions in meaning, and you should not rest content until you have found the best word available.

1. **Loose, vague words.**—Avoid the use of vague, indefinite words like *thing, nice, matter, proposition, condition, expect, get, guess.*

2. **Precise words.**—Use words precisely. Note the

following words that might be used to describe movement: *brisk, fast, hurried, lively, nimble, quick, rapid, speedy, swift.*

Note the following that might be used for *say: affirm, answer, assert, declare, exclaim, maintain, reply, respond, shout, state, utter, whisper.*

3. **Specific words.**—Choose words that are specific and concrete rather than words that are general and abstract.

Specific. I see a robin in a cherry tree.
General. I see a bird in a tree.
General. He injured himself while cutting fruit.
General. The yard has many shrubs and flowers.
General. We saw many interesting things on our trip.
General. He was honored by his classmates.

16d. GOOD USE

Choose words that are in good use.

The practice habitually followed by the majority of reputable writers and speakers of the present generation may be said to constitute good use.

1. **Archaic and obsolete words.**—Choose words in present use; avoid words that are archaic or obsolete, such as *gotten, hath, proven, swain, wend, whilom,* and *yclept.*

2. **Barbarisms.**—Use reputable words; avoid barbarisms—that is, words needlessly coined from words in good use. Do not use such distortions as *burglarize, concertize, disremember, homey, illy,* and *partnered.*

3. **Colloquialisms.**—Avoid colloquialisms. (See **16a**, page 33.) In formal usage, avoid such words as *fix* for *mend, wire* for *telegram,* and *photo* for *photograph.*

4. **Improprieties.**—Use legitimate words; avoid improprieties—that is, words confused with others similar in form but widely different in meaning, and words rightly

fulfilling the function of one part of speech but wrongly given the function of another.

a. Words commonly confused—

accept and *except*	*lay* and *lie*
affect and *effect*	*leave* and *let*
allusion and *illusion*	*liable* and *likely*
almost and *most*	*loose* and *lose*
avocation and *vocation*	*raise* and *rise*
hanged and *hung*	*set* and *sit*

b. Verbs wrongly made from nouns.—*to culture, to enthuse, to office, to suicide, to suspicion, to vacation*

c. Nouns wrongly made from verbs.—a *bid*, a *combine*, a *drunk*, *eats*, a *feel*, a *fix*, an *invite*, a *raise*, a *steal*, a *think*, a *try*, a *win*

d. Prepositions wrongly used as conjunctions.—*except* for *unless*, *like* for *as* or *as if*, *without* for *unless*

5. **Newly coined words.**—Use words of permanent standing; avoid words that are newly coined. Do not use such words as *to burgle*, *closeups*, *complected*, and *optience*, all of which are new and unwarranted forms.

6. **Provincialisms.**—Use words generally understood; avoid provincialisms, or localisms—words peculiar to a limited section of the country. Do not use *allow*, *calculate*, or *reckon* for *think; wait on* for *wait for; tote* or *pack* for *carry; raised* for *reared; stoop* for *porch; smart* for *bright; right smart* for *considerable; piece* for *distance; spell* for *time; you all* for *you*.

7. **Slang.**—Avoid slang. (See **16g**, page 39.) Avoid such expressions as *you bet*, *put it over*, *get by with it*, and *have a hunch*.

8. **Vulgarisms.**—Use legitimate words; avoid vulgar-

isms—words not in good use in either colloquial or formal language. Do not use such illiterate expressions as *ain't* for *am not, is not, are not; gents* for *men; haf to* or *half to* for *have to; hadn't ought* for *ought not; where at* for *where; them books* for *those books; pants* for *trousers; nowheres* for *nowhere;* and *used to could* for *used to be able.*

16e. IDIOM

Make your language conform to the requirements of English idiom.

Idiom demands that certain words be used together. Many idioms are contrary to logic and violate strict laws of grammar; but they give a language its special flavor and picturesqueness. Watch carefully the following constructions:

1. Certain prepositions are required with certain words.

Right. My hat is different from yours. (Not *than.*)
Right. We differ concerning the best way to go.
Right. He agrees with me about the plan.
Right. He agreed to my proposal.
Right. We agreed upon a plan.
Right. He subscribed for a magazine.
Right. He subscribed to the charity fund.

2. Some words are followed by an infinitive; others by a gerund.

Right. He is able to do the work.
Right. He is capable of doing the work.
Right. I cannot help liking her.
Right. She likes to play tennis.
Right. She enjoys playing tennis.
Right. I shall try to get there early.

3. *Very* and *too* may be used alone with adjectives; but with past participles these adverbs must be followed by *much*, *greatly*, *well*, or a similar word.

Right. She is very happy over the result.
Right. She is very well pleased over the result.
Wrong. I am very interested in your report.
Wrong. She is too restrained in her thinking.
Wrong. I was very surprised to hear of your accident.

16f. POMPOUS, AFFECTED, FLOWERY, FOREIGN, AND POETIC DICTION

Use language that is simple and natural; avoid whatever is pompous, affected, flowery, or overdone. Especially guard against the following faults:

1. Affected and bookish diction.

Natural. He is a wise clergyman.
Bookish. He is a sagacious divine.
Pompous. Yesterday I witnessed men cutting ice.
Affected. Mother said it was time to retire.
Affected. I have just received your kind favor of the fifth.
Affected. He asked Fred and myself to go fishing. (The use of *myself* for *me* is always wrong.)

2. Exaggerated diction.—Be especially careful in the use of such words and phrases as the following: *awful*, *beastly*, *deadly*, *elegant*, *nasty*, *splendid*, *stunning*, *sweet*, *thrilling*, *weird*, *wonderful*, *the best*, *the most beautiful*, *the very latest*.

Wrong. Helen just adores ice cream.
Wrong. The collision almost caused a tragedy.
Wrong. We had an elegant dinner yesterday.
Wrong. I want one of those unique watch fobs.

3. Flowery and bombastic diction.

Natural. His house was burned.

Bombastic. His domicile was consumed by the devouring element.

Bombastic. After partaking of my morning repast, I wended my way to the place of my habitual employment.

Flowery. In the golden glow of youth, ere he had drifted on the placid seas of wealth and ease, he was touched by the divine fire of service.

4. Foreign words.—Avoid foreign words and phrases for which there are good English equivalents. Do not use such words or expressions as *ad infinitum*, *chic*, *entre nous*, *faux pas*, *multum in parvo*, *qui vive*, and *sub rosa*.

5. Poetic diction.—Do not use in prose such poetic words as the following: *anew*, *clime*, *dwelt*, *ere*, *erst*, *eve*, *hither*, *mid*, *morn*, *neath*, *o'er*, *oft*, *quoth*, *'tis*, *thrice*, *'twas*, *yore*, *yon*, and *whither*.

16g. SLANG

Avoid slang.—Slang is usually regarded as a cheap and lazy substitute for more exact diction, and its indiscriminate use suggests poverty of mind and of vocabulary. Very informal speech or writing, however, may admit a guarded use of slang for the sake of its novelty and freshness and vigor; but the safest rule is to avoid everything that sounds like slang until it has the sanction of good use.

Avoid such expressions as the following:

you bet	grub	put on the dog
believe me	bully	slip it over
some game	stunt	the once-over
have a hunch	rotten	going some

take the air	swell	peppy
get a kick out of	peachy	nutty

16h. TRITE AND HACKNEYED PHRASES

Use words and phrases that have freshness and spontaneity. Avoid especially phrases and figures of speech that are trite and hackneyed, such as the following:

after all is said and done
agree to disagree
all in all
all things to all men
almighty dollar
along this line
arms of Morpheus
beat a hasty retreat
beggars description
be that as it may
better late than never
black as night
blue as indigo
bold as a lion
bolt from a clear sky
bosom of his family
breathless suspense
briny deep
brown as a berry
busy as a bee
camouflage
carpet of grass
cheered to the echo
clear as crystal
cold as ice
come what may
dead as a stone
doomed to disappointment
dull thud
each and every
everything went along nicely
exception proves the rule
eyes like stars
fair as a goddess
fast and furious
favor with a selection
filthy lucre
good time was had by all
goes without saying
green as grass
green with envy
hungry as bears
in all its phases
in cold blood
innocent as a lamb
in our midst
irony of fate
justice to the occasion
last but not least
last straw
launched into eternity
let's go
mad as a wet hen
method in his madness
mother earth
motley crowd

nipped in the bud
of the people, by the people, for the people
order out of chaos
over there
over the top
pale as death
partake of refreshments
plain unvarnished truth
poor but honest
practice makes perfect
pure as a lily
put it across
red as a rose
rendered a selection
rich as Crœsus
round as an apple
royal reception
run like a deer
scared to death
ship of state
sigh of relief
silence reigned supreme
slow as molasses
slow but sure
stands like a sentinel
strong as Hercules
sweat of his brow
table groaned
take, for example
that memorable occasion
those present
too full for utterance
took to our heels
tooth and nail
to stage
to the bitter end
up to us
vast multitude
well-chosen words
wended their way
where ignorance is bliss
white as snow
words fail me
work like Trojans
worse for wear

16i WORDS AND PHRASES

The following list of words and phrases should be studied for improvement of both oral and written English. The comments show whether an expression should always be avoided or whether it may be used, with certain restrictions, in a fitting context. The list should be referred to frequently.

Ability, capacity.—*Ability* refers to power to do; *capacity* to power to receive.—RIGHT: He has great ability in solving problems.—He has large capacity for learning.

About.—Colloquial for *nearly, almost;* it means *approximately.*—RIGHT: I am nearly exhausted.

Absolutely.—Much overworked, but seldom needed.

Accept, except.—*Accept* means to *receive; except* (verb) means *to exclude; except* (prep.) means *with the exception of.*—RIGHT: If you except the last amendment, we shall accept the report.

Ad.—Slang abbreviation for *advertisement.*

Admit, confess.—*Admit* means merely *to acknowledge; confess* refers to one's fault or sin.—RIGHT: I admit that you are right.—I confess that I was not quite fair.

Advise.—Means *to give advice;* not to be used for *inform.*—RIGHT: I shall inform you when the goods are shipped.

Affect, effect.—*Affect* means *to influence; effect* (verb) means *to accomplish; effect* (noun) means *result.*—RIGHT: His presence did not affect my vote.—The doctor effected a cure.—What the effect would be, I could not tell.

Afraid.—Not to be used for *fear.*—RIGHT: I fear that it is going to rain.

Aggravate.—Means *to make worse;* not to be used for *annoy, vex, irritate.*—RIGHT: The noise aggravated his nervousness.—His tardiness irritated me.

Agree to, agree with.—Agree *to* a plan; agree *with* a person.

Aim.—Provincial for *intend.*—RIGHT: We intend to go to Italy next winter.

Ain't.—A vulgarism. Never to be used.

Alibi.—A legal term; not to be used for *excuse* or *defence.*—RIGHT: He had a good excuse for his absence.

All-around.—Not to be used for *all-round.*—RIGHT: He is an all-round student.

All of.—*Of* is not necessary between *all* and a noun following.—RIGHT: He spent all his money.

All ready, already.—*All ready* (adj. phrase) means *completely ready; already* (adv.) means *previously.*—RIGHT: We are all ready to go.—He had already gone when I got there.

All set.—Slang for *ready, fully equipped.*—RIGHT: I am ready to go.

All the farther.—Not to be used for *as far as.*—RIGHT: That is as far as I have read.

All together, altogether.—*All together* applies to a group taken collectively; *altogether* means *entirely.*—RIGHT: We could not start until we were all together.—She is altogether satisfied.

Allude to.—Means *to refer to indirectly;* not to be used for *mention.*—RIGHT: Although he did not mention any name in his talk, I knew that he alluded to my neighbor.

Allusion, illusion.—*Allusion* means *reference; illusion* means *deceptive appearance.*—RIGHT: We were deceived by an illusion of water on the pavement.—He made an allusion to Keats in his talk this morning.

Alone.—Means *unaccompanied;* not to be confused with *only,* which means *excluding all others.*— AMBIGUOUS: He went on this trip alone.—CLEAR: He went alone on this trip.—He went only on this trip.

Alright.—An ignorant misspelling of *all right.* Cf. *all wrong.*

Alternative.—Indicates a choice between only two things or plans. To express choice among more than two, use *plans, choices, possibilities.*—RIGHT: He had the alternative of accepting a lower salary or of resigning.

And.—Not to be used for *to* after such verbs as *try, come,* and *be sure.*—RIGHT: Try to come early.—Be sure to write me soon.

And etc.—A reduplication since *etc.* (*et cetera*) means *and other things.* Omit *and.*—RIGHT: We saw violets, pansies, tulips, etc.

And which.—Not to be used unless preceded by another clause introduced by *which.*—RIGHT: This car, which I bought last spring and which has been driven only two thousand miles, is in excellent condition.

Anxious.—Means *worried* or *solicitous,* or *eagerly desirous;* not to be used as a mere equivalent for *eager.*—RIGHT: I am anxious about her injury.—He is eager to see the play.

Any.—Not to be used for *at all.*—RIGHT: The delay did not bother me at all.

Anyhow, anyway.—Vulgarisms for *however, nevertheless,* etc.

Any place.—Wrong for *anywhere.*—RIGHT: I can't find it anywhere.

Anything of a.—See **Much of a.**

Anyways, anywheres.—Provincial for *anyway, anywhere.*

Appreciate.—Means *to value highly, to estimate correctly;* not to be used for *understand.*—RIGHT: I appreciate your help. —I understand your desire to go.

Apt.—See **Liable.**

Aren't I? Childish for *Am I not?*

Around.—Not to be used for *about* except in speaking of places.—RIGHT: Come about three o'clock.—I need about $175.

As.—Not to be used for *that* or *whether* introducing a noun clause.—RIGHT: I do not know that I can come.—I cannot say whether he is coming.

As . . . as.—Prefer *so . . . as* after a negative.—RIGHT: She is not so friendly as Mary.

As if, as though.—Not to be used after *seems;* use *that.*—RIGHT: It seems to me that he ought to succeed.

As good as.—Colloquial for *virtually.*—RIGHT: She virtually admitted that you were right.

As much.—Colloquial for *so, this.*—RIGHT: I am not surprised to hear that he is guilty; I thought so all the time.

At.—Unnecessary in *Where is he at?* Omit *at.*

At about.—Colloquial for *about.*—RIGHT: He came about six o'clock.

Audience, spectators.—*Audience* means *hearers; spectators* means *beholders.*—RIGHT: The audience enjoyed the symphony concert.—The spectators at the game were disappointed.

Aught.—Means *anything;* not to be used for the symbol o, which is naught or zero.—RIGHT: Twice naught is naught.

Auto.—Colloquial for *automobile.*

Avenge, revenge.—*Avenge* refers to punishment inflicted, in behalf of oneself or of others, for the sake of vindication or of just retribution; *revenge* refers to pain or injury inflicted

through malice or resentment.—RIGHT: He avenged the wrongs of the poor.—He revenged himself upon his enemy by lying about him.

Average.—Colloquial for *usual* or *ordinary*.—RIGHT: The book is meant to appeal to the ordinary man.

Avocation, vocation.—*Avocation* refers to a hobby engaged in as a pastime; *vocation* refers to habitual work.—RIGHT: My vocation is law; my avocation is tennis.

Awful, awfully.—To be used only with reference to something awe-inspiring. Not to be used for *very*, *extremely*, *unusually*, *really*, *decidedly*, etc.—RIGHT: He is decidedly handsome.

Back.—Colloquial in *be back*, *back of*, *in back*, *in back of*.—RIGHT: I shall return in an hour.—He lives behind the chapel.

Badly.—Colloquial for *very*, *much*, or *greatly*.—RIGHT: I want very much to see you soon.

Balance.—Not to be used for *remainder* or *rest*.—RIGHT: Four lots have been sold, but the rest of the block will be kept for a park.

Bank on.—Colloquial for *rely on*.—RIGHT: I can rely on his coming.

Beg.—Incorrect in *beg to differ;* awkward in *beg leave to differ*. Say *I am sorry to differ with you.*

Beside, besides.—*Beside* means *at the side of; besides* means *in addition to*.—RIGHT: Place the glasses beside the pitcher.—Besides a yacht he has an automobile and a canoe.

Between, among.—*Between* rightly refers to only two, *among* to more than two. *Between* may be used to express a relationship to several things taken two by two; but it may not be used with distributive function. *Among* should not be used with *one another*.—RIGHT: The four boys shared the pie among themselves.—Father and I divided the apple between us.—The trees in our orchard have plenty of space between them.—A blank leaf is bound between every two pages.—A strip of carpet is laid alongside of (not *between*) each row of seats.

Blame it on.—A vulgarism for *blame* or *blame for.*—RIGHT: He blames me for the loss.

Bogus.—Colloquial for *counterfeit, fraudulent, worthless.*

Boom.—Provincial for *develop rapidly.*

Both alike.—Redundant in such an expression as *They are both alike.* Say *They are alike.*

Both, each.—*Both* refers to two objects considered together; *each* refers to one of two or more objects considered separately.—RIGHT: Both boys were late to dinner.—Each of the girls recited in turn.

Bound.—Colloquial for *sure, obliged, determined.*—RIGHT: He is sure to win the race.

Brainy.—Colloquial for *keen, intelligent, able.*

Bulk.—Colloquial for *larger part.*

Bully.—Slang for *fine, excellent.* (See **Fine.**)

Bunch.—Slang for *set, group, company, number.*

Bust, busted, bursted.—Vulgarisms for *burst.*

Business.—Colloquial for *duty.*—RIGHT: It was his duty to have the chair repaired.

But that, but what.—Often wrongly used for *that.* In these expressions *but* is a preposition meaning *except,* and thus makes a double negative after an expression like *no doubt* or *no fear.*—RIGHT: There is no doubt that he will be appointed.

But what.—Not to be used for *but that,* as in *I am not sure but that I like this rug better than ours.*

Calculate.—Provincial for *think, plan, expect.*—RIGHT: I think it will be a clear day tomorrow.

Can but, cannot but.—*Can but* means *can only,* as *I can but guess at the outcome. Cannot but* means *cannot choose but* —that is, *must,* as in *I cannot but do my best.*

Can, may.—Not to be confused. *Can* means *to be able; may* means *to have permission.* RIGHT: I do not think that I can get home before noon.—May I borrow your knife?

Cannot help.—Wrong followed by *but* and an infinitive; should

be followed by a gerund.—RIGHT: I cannot help feeling sorry for her.

Can't seem.—Wrong for *seem unable.*—RIGHT: I seem unable to solve this problem.

Capacity.—See **Ability.**

Caused by.—See **Due to.**

Center about.—Unidiomatic for *revolve about, concentrate upon, center in.*—RIGHT: Our whole interest centers in the new school building.

Center, middle.—*Center* implies circumference and suggests a point; *middle* suggests space.—RIGHT: He aimed at the center of the target.—He kept in the middle of the road.

Character, reputation.—*Character* refers to what a person really is, *reputation* to what he is thought to be by others.—RIGHT: His character may be good, but he has a bad reputation in the community.

Claim.—Means *demand as a right;* not to be used for *maintain, assert, hold.*—RIGHT: I maintain that the plan is unwise.

Clean up.—Colloquial in referring to bathing, making money, or disposing of something.

Coincidence, incident.—*Coincidence* refers to the occurrence of two incidents at the same time, or to the fact of such an occurrence; *incident* refers to the occurrence of a single event, usually of slight importance.—RIGHT: Her departure just before I arrived was a mere coincidence.—Our trip was without special incidents.

Commence, begin.—Identical in meaning, but *begin* is to be preferred except when strict formality is expressed.

Common.—See **Mutual.**

Company.—Provincial for *escort, guest, visitors.*—RIGHT: We had guests for dinner last evening.

Compare to, compare with.—*Compare to* expresses likeness between two objects of a real or supposed resemblance; *compare with* expresses likeness between two objects similar in nature.—RIGHT: He compared the airship to a huge

bird.—He compared the government of the United States with that of England.

Complected.—A vulgarism for *complexioned, of a complexion.* —RIGHT: She is of a fair complexion.

Confess.—See **Admit.**

Considerable.—An adjective; not to be used for the adverb *considerably.*—RIGHT: She is considerably better today.

Contemptible, contemptuous.—*Contemptible* means *deserving contempt; contemptuous* means *showing contempt.*—RIGHT: To speak unkindly to an old person is contemptible.—She proudly cast a contemptuous look at the beggar.

Continual, continuous.—*Continual* means *occurring with interruptions; continuous* means *occurring without interruptions.*—RIGHT: The interruptions were continual throughout the month.—A continuous stream of water flows over the falls.

Could of.—See **Of.**

Council, counsel, consul.—*Council* means *assembly, official group; counsel* means *advice* or *adviser; consul* means *official representative of a country.*—RIGHT: The city council will meet tonight.—The lawyer gave me good counsel.—I called upon the Italian consul this morning.

Couple.—Properly used of two persons or things of the same kind taken together; not to be used for *a few* or *several*, or loosely for *two.*—RIGHT: Forty couples joined in the grand march.—Several boys are going with me.

Crowd.—Colloquial for *set, group, clique*, etc.

Cunning.—Implies skill; not to be used for *pretty, neat, attractive, cosy, interesting, amusing*, etc.

Curious.—Implies natural inquisitiveness or surprise; not to be used for *odd, strange, singular.*—RIGHT: He has a curious interest in shells.—That is an odd bird.

Cut.—Colloquial in referring to an absence from class or to a refusal to recognize an acquaintance on the street or elsewhere.

Cute.—Colloquial for *clever, shrewd;* slang for *pretty, dainty, cosy*, etc.

Data.—The plural of *datum;* it therefore requires a plural verb or demonstrative pronoun.—RIGHT: These data are reliable.

Date.—Slang in referring to a business or social engagement.

Deal.—Colloquial for *agreement, transaction,* etc.

Decided, decisive.—*Decided* means *definite, positive; decisive* means *leading to a conclusion.*—RIGHT: The book is a decided success.—It was the decisive battle of the war.

Didn't go to.—A vulgarism for *didn't mean to* or *intend to.*—RIGHT: I didn't mean to hurt you.

Differ from, differ with.—*Differ from* means *to be different in kind, quality,* etc.; *differ with* means *to disagree in opinion.*—RIGHT: My car differs from yours in being lighter.—I differ with you regarding the wisdom of the plan.

Different than.—*Different* should be followed by *from,* not by *than* or *to.*—RIGHT: This soil is different from that in the valley.—You do the problem differently from the way John does it.

Directly.—Not to be used for *as soon as.*—RIGHT: As soon as it stops raining, we shall start.

Done.—Colloquial for *finished.*—RIGHT: I shall have the work finished by tonight.

Done for, done up.—Colloquial for *killed, worn out,* etc.

Don't.—Correct after *I, you, we, they.* Incorrect after *he, she, it;* use *doesn't.*

Dove.—Incorrect for *dived,* the past form of *dive.*

Due to, caused by.—Adjective phrases; they must always modify some noun or pronoun. The proper phrases for prepositional use are *because of, on account of,* and *owing to.* (See **13d,** page 29.)

Each other, one another.—*Each other* is a reciprocal pronoun commonly used of two persons or things; *one another* is used of more than two. (See **Both.**)—RIGHT: My two sisters are much devoted to each other.—All the members of the club are interested in one another.

Eat up.—See **Up.**

Effect.—See **Affect.**

Either, neither.—Properly used to designate one of two, or one of more than two if each member of the series is named. To designate one of three or more unnamed members, use *any one* or *no one.*—RIGHT: Neither Fred nor James is here.—Either John or Bert or Harry must stay home.—No one of the members desires the office.

Elegant.—See **Fine.**

Else.—Followed by *than*, not *but*, as in *It is nothing else than right that you should have the books.*

Else's.—Correct in *anybody else's*, *someone else's*, etc. (See 42f4, page 159.)

End up.—See **Up.**

Endways.—Colloquial for *endwise.*

Engage in.—See **Indulge in.**

Enthuse.—Colloquial for *show enthusiasm* or *be enthusiastic.*—RIGHT: She does not show much enthusiasm for the party.

Entitled.—Not to be used for *permitted*, *privileged*, or *authorized.*—RIGHT: You are not permitted to have the front seats.

Etc.—A Latin abbreviation for *et cetera* (*and others*). It is therefore incorrect to write *and etc.* It is also incorrect to use *etc.* after a single item or to use it after a series introduced by *such as.*

Every.—The following expressions are colloquial: *every bit* for *quite* or *in every way; every now and then* and *every once in a while* for *occasionally; every which way* for *in every direction.*

Every place.—Wrong for *everywhere.*

Everywheres.—Provincial for *everywhere.*

Except.—See **Accept.**

Expect, suppose, suspect, anticipate.—*Expect* implies strong ground for belief that some future event will happen; *suppose* means merely *to think, to believe; suspect* means *to surmise, to mistrust; anticipate* means *to prevent, to fore-*

taste. It is wrong to use *expect* in the sense of *think* or *believe*, and doubly wrong to use it with reference to past events.—RIGHT: I expect a visit from my sister next week. I suppose that she is eager to come.—I suspect that something I do not know about has delayed her coming.—I anticipate a good game tomorrow.

Extra.—Colloquial for *unusually.*—RIGHT: It was an unusually good speech.

Fact.—Should be used only with reference to that which is actually true, not loosely for *statement* or *contention.*—RIGHT: I shall show that the statement made by my opponent is unsound.

Fail.—Should be followed by *in* in such an expression as *I failed in the last algebra examination.*

Falls.—A plural form; requires a plural verb or modifier. Either *fall* or *falls* is correct; one is singular, and the other is plural.—RIGHT: The waterfalls are beautiful.—A waterfall is near our cabin.

Farther, further.—*Farther* refers to distance, *further* to extent or degree.—RIGHT: We walked a mile farther up the ravine.—I shall give further directions tomorrow.

Favor.—Not to be used for *letter.*—RIGHT: I am glad to receive your letter of July 24.

Favor.—Colloquial for *resemble.*—RIGHT: She resembles her mother.

Feel of.—Colloquial for *feel.*—RIGHT: Just feel this cloth.

Female.—Inelegant for *woman* or *women;* correct in referring to sex.—RIGHT: There are six woman characters in the play.—My sister attends a women's college.—The female bird is smaller than the male.

Fewer, less.—*Fewer* refers to number; *less* to amount, value, degree, etc.—RIGHT: Fewer than thirty persons were present.—He has less time than he needs for the task.—One is less than two.—He would not accept less than ten dollars.

Fierce.—See **Fine.**

Fine, grand, nice, elegant, lovely, splendid; fierce, atrocious.—Inexact and extravagant for *good, pleasant, delightful, excellent; disagreeable, unpleasant, difficult, severe,* etc.

Firstly.—Incorrect in the series *first, secondly, thirdly.*

First-rate.—Greatly overworked. Correctly used as an adjective only.—RIGHT: He is a first-rate player.

Fix (noun).—Colloquial for *condition, trouble, dilemma.*

Fix (verb).—Colloquial for *mend, repair, adjust, settle;* slang for *get even with.*

Fix you up.—Slang for *look after your needs.*

Folks.—Colloquial for *family, relatives, people.*

Foot the bill.—Colloquial for *pay.*

Former, latter.—Correct when referring to two persons or things; but it is better to avoid these words by repeating names. To refer to the first or the last of three or more, use *first, first-named, last, last-named.*

For you to, for him to.—Omit *for.*—RIGHT: I should like him to study law.

Frightened at, scared at.—Not to be used for *afraid of.*—RIGHT: Mother was afraid of the storm.

Function.—Overworked for *meeting, gathering,* and for *serve, act, be useful,* etc.—RIGHT: I attended a social gathering at the church last night.—The old cart isn't useful any longer.

Funny.—Means *mirth-provoking;* colloquial and inaccurate for *odd, queer, strange,* etc.—RIGHT: He is a very odd tramp, but he knows how to tell a funny story.

Further.—See **Farther.**

Genius.—Not to be used for *person, man,* etc.—RIGHT: He is a queer man.

Gent.—A vulgar abbreviation of *gentleman.*

Gentleman friend, lady friend.—Say *man friend, woman friend, boy friend, girl friend,* or *friend.*

Get.—Colloquial in such expressions as *get to go* for *be able to go; gets to be* for *becomes; get around* for *win consent of.*

Slang in such expressions as *get away with*, *get across*, *get next to*, *get left*, and *get the hang of*.

Get up.—Colloquial for *arrange*, *plan*, *organize*, etc. Colloquial also as a noun for *dress*, *outfit*, *costume*, etc.

Goes on to say.—Trite and wordy for *says*, *continues*, etc.

Go for.—Colloquial for *attack*, *scold*.—RIGHT: Father will scold you for losing your hat.

Going on.—Provincial for *nearly*, *approaching*, etc., in speaking of age or time.—RIGHT: He is nearly ten years old.—It is nearly two o'clock.

Grand.—See **Fine.**

Grip.—Colloquial for *valise* or *handbag*.

Guess.—Means *conjecture;* colloquial for *think* or *suppose*.

Gun.—Provincial for *revolver*.

Had of.—See **Of.**

Had ought, hadn't ought.—Vulgarisms for *ought*, *must*, *ought not*.

Handy.—Means *skilful with the hand;* colloquial for *near*, *close by*.—RIGHT: If John is near, will you please tell him to come home.

Hardly, scarcely.—Not to be used with a negative.—RIGHT: He can hardly hear me.

Harm, hurt.—*Harm* means *to injure; hurt* means *to cause pain*. Do not use *harm* for *hurt*.—RIGHT: My dentist did not hurt me when he pulled my tooth.

Healthy, healthful, wholesome.—*Healthy* means *possessing health; healthful* means *conducive to health; wholesome* refers to that which is good for a person, physically or morally.—RIGHT: A healthy man likes a healthful climate.—She gave me wholesome food and wholesome advice.

Heaps of.—Colloquial for *much*, *many*, *a great deal of*.—RIGHT: She has many friends.

Hear to.—Provincial for *consider* or *allow*.—RIGHT: I will not consider it.

Held.—Colloquial when applied to a meeting, a lecture, etc.—Say *The society met.* (Not *The society held a meeting.*)

Help.—Inelegant in referring to farm hand or domestic servant.

Help but.—See **Cannot help.**

Here, there.—See **This here.**

Honorable.—See **Reverend.**

Hopes.—Colloquial for *hope.*—RIGHT: She was in hope that you would come early.

How.—A vulgarism when used alone to ask for the repetition of what has been said. Say *I beg your pardon, What did you say?* or something similar.

Human.—An adjective; not to be used as a noun for *human being.*

Hung, hanged.—A picture is hung on the wall; a murderer is hanged on the gallows.

Idea.—Refers to mental conception; not to be used for *intention* or *opinion.*—RIGHT: I have no intention of going to New York this spring.—I have an opinion that you are wrong.

I. e.—See **That is.**

If.—Not to be used for *whether* in such an expression as *I do not know whether I can come.*

Illusion.—See **Allusion.**

Illy.—A barbarism for *ill,* which is both adjective and adverb.

In.—Implies merely presence in a place; not to be used for *into,* which implies motion.—RIGHT: He fell into the pool and almost drowned in it.

In evidence.—Much overworked. Use *seen, observed, to be found, noticeable,* etc.—RIGHT: Good playing was not very noticeable today.

Inaugurate.—Implies formality and ceremony; pompous for *begin.*—RIGHT: We inaugurated a new system of government.—We began work on the building yesterday.

Individual, party.—Not to be used loosely for *person, man,* etc. *Individual* refers to a particular being as distinguished from a class; *party* refers either to a group of persons, or to one person involved in a legal contract.—

RIGHT: The individual dies, but the race lives.—Smith is a party to the agreement.—I want to see a man down the street.

Indulge in.—Means *to give oneself to rather freely;* not to be used for *engage in,* which means *to take part in.*—RIGHT: If he did not indulge in the use of cigarettes, he might engage in athletics.

Infer.—Means *to surmise, to draw an inference;* not to be used for *imply,* which means *to suggest, to hint at.*—RIGHT: What do you imply by your remark? I infer that you know more than you care to tell.

Inside of.—Colloquial for *inside* or *within* in referring to place, and for *within* in referring to time.—RIGHT: He went inside the house.—I shall return within an hour.

Kind, sort.—Singular forms; to be preceded by *this* or *that,* not *these* or *those.*—RIGHT: I like this kind of books.

Kind a, sort a, kind of, sort of.—Vulgarisms for *somewhat, rather,* etc.—RIGHT: She is somewhat slow.—I rather think so.

Kind of a, sort of a.—The *a* is illogical and unnecessary.—RIGHT: What kind of bird is that?—I like that sort of girl.

Kindly.—Frequently misused and misplaced.—WRONG: I would kindly ask you to reply as soon as possible.—RIGHT: Will you please reply as soon as possible.

Lady, ladies.—Prefer *woman, women* except as a form of address.—RIGHT: Three women were in the automobile.—Lady, you dropped your glove.

Last.—See **Two first, two last.**

Last, latest.—*Last* means *final; latest* means *most recent.*—RIGHT: He wrote his last play shortly before his death.—The latest issue of *School Life* contains an interesting article on athletics.—*Last* is correct in the idioms *last week, last month, last night,* etc.

Later on.—*On* is unnecessary.—RIGHT: I shall report later.

Latter.—See **Former.**

Lay, lie.—*Lay* takes an object; *lie* does not.—*Lay, laid, laid; lie, lay, lain.*—RIGHT: She laid the book on the table.—Let the ball lie on the floor.—After I had lain down for an hour, I felt better.

Leave.—Means *to allow to remain, to depart from;* not to be used for *let* in such expressions as *let me alone, let him be, let it lie.*

Leave.—Not to be used for *lief.*—RIGHT: I had as lief do it as not.

Lengthways.—Colloquial for *lengthwise.*

Less.—See **Fewer.**

Liable, likely, apt.—*Liable* means *legally responsible, exposed to penalty,* or *likely* with reference to something unpleasant; *likely* expresses probability; *apt* denotes special fitness for or habitual tendency.—RIGHT: He is liable to arrest for fast driving.—If you don't drive more carefully, you are liable to have an accident.—The train is likely to be on time.—She is apt in her study of art.

Like.—A preposition, not a conjunction. (See **Connectives, 12a5,** page 22.)

Likely.—Not in good use as an adverb meaning *probably* except after *most, quite, very,* etc. It is in good use as an adjective meaning *capable, promising, credible,* etc. (See **Liable.**)—RIGHT: He will very likely be elected.—He is likely to be elected.—He will probably be elected.—He is a likely young fellow.—That is a likely story.

Line.—Very much overworked; not to be used in the sense of *business, kind, interest, ability, subject,* etc. Avoid such phrases as *along this line, along these lines.*—WRONG: This subject is not in my line.—RIGHT: I have little ability in this subject.—WRONG: He is employed in the clothing line.—RIGHT: He is employed in the clothing business.—WRONG: There is more to be done along these lines.—RIGHT: There is more work of this kind to be done.

Listen, say.—Vulgarisms when used to call attention to something about to be said.

Listen at.—Use *to* after *listen,* not *at.*—RIGHT: Listen to this.

Literature.—Not to be used for *printed circulars.*—RIGHT: I enclose circulars describing the route.

Loan.—A noun; not in good use for the verb *lend* except in reference to money.—RIGHT: She lent me her pencil.—The bank loaned him $100.

Locate.—Colloquial for *settle, live, find,* etc.—RIGHT: Where do you live?—After a year in the West, he finally settled in Ohio.—I cannot find the building anywhere.

Look it.—Not to be used for *look so.*—RIGHT: He may be rich, but he doesn't look so.

Lose out, win out, miss out.—Colloquialisms for *lose, win, miss.*

Lose, loose.—*Lose* means *to fail to keep; loose* means *to set free, to release.*—RIGHT: He will lose his way if he is not careful.—Let the dog loose.

Lot of, lots of, a whole lot.—Colloquial for *much, many, a great deal,* etc.—RIGHT: He spent a great deal of money on the trip.

Love.—Implies strong emotion; not to be used loosely for *like.*—RIGHT: Ann loves her sister.—The girls like to skate.

Lovely.—Implies exquisite beauty, refined character, etc.; not to be applied loosely to what is merely pretty or pleasant.—RIGHT: She is a lovely mother.—That is a pretty hat.—This is a pleasant day. (See **Fine.**)

Mad.—Means *insane;* not to be used for *angry, vexed, furious,* etc.

Made of, made over.—Colloquial for *paid attention to.*—RIGHT: When he first came here, everybody paid much attention to him.

Matter.—Overworked, inelegant, and vague for *affair, subject, question, request, trouble, delay,* etc.—RIGHT: I have traced your order and will give prompt attention to the request mentioned in your letter of May 5.

May, can.—Not to be confused. (See **Can.**)

Mean.—Means *low, small, despicable;* not to be used for *un-*

kind, or *cruel.*—RIGHT: She is unkind to her brother.—He is of mean birth.

Middle.—See **Center.**

Middling.—Colloquial for *fairly, moderately, rather.*—RIGHT: He is thin and rather tall.

Midst.—Inelegant in such expressions as *in our midst, from our midst.* Use *with us, among us, from us.*—RIGHT: She has lived among us for many years.

Might of.—See **Of.**

Mighty.—Colloquial for *very.*

Minus.—Not to be used for *without, deprived of, lacking.*—RIGHT: If he is not careful, he will be deprived of his car.

Miss out.—See **Lose out.**

Most.—Not to be used for the adverb *almost* or *nearly.*—RIGHT: I am almost ready.—It rained nearly all day.

Much.—Colloquial for *very.*—RIGHT: This book is not very different from the other one we read.

Much of a, anything of a.—Colloquialisms.—WRONG: He is not much of a player.—RIGHT: He is not a very good player.

Mutual, common.—*Mutual* means *reciprocal, freely interchanged;* should not be used for *common,* which refers to something shared by two or more persons.—RIGHT: He and I have friends in common.—We felt a mutual liking at once.

Myself.—Not to be used instead of the simple personal pronoun.—RIGHT: He appointed my brother and me.

Near.—Not to be used for *nearly.*—RIGHT: We didn't have nearly enough to eat at the picnic.

Neither.—See **Either.**

Neither . . . nor.—Do not use *or* as a correlative with *neither.*

Never.—Not to be used for *not.*—WRONG: I sent him word, but he never replied until today.—RIGHT: I sent him word, but he did not reply until today.

Newsy.—Colloquial for *full of news.*—RIGHT: She wrote a letter that was full of news.

Nice.—Means *exact, precise, delicate;* not to be used loosely for *pleasant, agreeable, good,* etc.—RIGHT: She has a nice sense of the value of words.—She is a very agreeable companion.

No good, no account, no use.—Not to be used for *of no value, of no account, of no use, worthless,* etc.—RIGHT: This dog is worthless.

Nohow.—Incorrect for *not at all.*—RIGHT: He cannot do the work at all.

No other, none other.—To be followed by *than,* not *but.*—RIGHT: It was none other than my old playmate.

No place.—Wrong for *nowhere.*

No sooner.—To be followed by a clause introduced by *than,* not by *when, before,* or *until.*—RIGHT: He had no sooner come than he was called home.

No use.—See **No good.**

Not a one.—Colloquial for *not one* or *none.*

Nowheres.—A vulgarism for *nowhere.*

O, oh.—*O* is used only with a nominative of address, is always a capital, and is not followed by any mark of punctuation. *Oh* is an interjection that may be used anywhere in the sentence, but it is capitalized only when it begins a sentence; it is followed by a comma or an exclamation point.

Observance, observation.—*Observance* refers to customs, rules, laws, anniversaries; *observation* means *scrutiny,* or *the result of scrutiny.*—RIGHT: The observance of November 11 as a holiday ought to be approved by everybody.—His close observation of the stars injured his eyes.

Of.—Not to be used for *have* after such words as *could, might, ought to, should,* and *would.*—RIGHT: He should have been more careful.

Off of, off from.—Not to be used for *off.*—RIGHT: He fell off the roof.

O. K.—Acceptable in business writing but not in formal discourse.

One another.—See **Each other.**

One or the other.—Colloquial and unnecessary for *one.*—RIGHT: One of these plans will be adopted.

Onto.—Colloquial for *on* or *upon.*—RIGHT: The dog jumped upon the table.

Oral.—See **Verbal.**

Orate.—Pompous for *make a speech.*

Other but.—See **No other.**

Ought.—See **Had ought.**

Ought to of.—See **Of.**

Out.—Not to be added to such words as *lose*, *win*, and *miss.*

Out loud.—Provincial for *aloud.*—RIGHT: Poetry should be read aloud.

Outside of.—*Of* is unnecessary.—RIGHT: He was sitting outside the house.—Do not use *outside of* for *except*, *besides*, or *aside from.*—RIGHT: Nobody except those two knows about it.

Over.—To express excess in quantity or amount, *more than* is preferable to *over.*—RIGHT: More than two hundred persons attended the lecture.

Overly.—Provincial for *over*, *very*, or *too.*—RIGHT: I do not think that he is very economical.—I think that she is too sensitive.

Over with.—Colloquial for *over.*—RIGHT: The lecture was over at nine o'clock.

Owing to.—See **Due to.**

Pants.—Colloquial for *trousers.*

Par, above par, below par.—Colloquial for *well*, *not well*, etc.

Partake of.—Pompous for *eat*, *take*, or *have.*—RIGHT: I ate some oatmeal for breakfast.

Partake in.—Wrong for *participate in.*—RIGHT: She participates in several tennis matches a week.

Partial to.—Colloquial for *like* or *fond of.*—RIGHT: I like baked ham.—I am fond of red.

Partially.—Often ambiguous for *partly*, meaning *in part.*—RIGHT: The work of the committee is partly done.

Party.—See **Individual.**

Past.—Not to be used for *last* in expressions of time involving more than one unit.—RIGHT: The class met only once during the last three days.—There were no absences from school during the past week.

Patronize.—Colloquial for *trade with.*—RIGHT: One ought to trade with local merchants.

Peeve, peeved.—Barbarisms for *vexation* and *vexed.*—RIGHT: He was vexed at my action.

People, persons.—*People* refers to persons considered as a group; *persons* emphasizes the individuals.—RIGHT: A crowd of people was waiting at the station.—Forty persons were injured in the wreck today.

Per.—Not to be used for *a, by, in accordance with,* etc., with English words; correct in Latin phrases such as *per diem, per cent, per annum,* and *per capita.*—RIGHT: This cloth costs eighty cents a yard.—I have sent you one bicycle in accordance with your order of April 6.

Per cent, percentage.—Use *per cent* only after a number; otherwise *percentage.*—RIGHT: Only thirty per cent of the voters voted.—A large percentage of the voters did not vote.

Phone.—Colloquial abbreviation of *telephone.*

Photo.—Colloquial abbreviation of *photograph.*

Piece.—Provincial for *distance* or *short distance.*—RIGHT: He lives a short distance down the street.

Places.—After *go* or *went* use *to* with *places.*—RIGHT: We have many interesting places to go to before we come home.

Plenty.—A noun; not to be used as an adjective or as an adverb.—WRONG: That is plenty good enough.—RIGHT: That is good enough.—WRONG: Fresh vegetables are very plenty now.—RIGHT: Fresh vegetables are very plentiful now.—RIGHT: We have plenty of time before the concert begins.

Poorly.—Provincial for *in poor health.*—RIGHT: Father has been in poor health for a month.

Portion.—Means *an allotted part;* not to be used merely for

part.—RIGHT: My portion of the inheritance was small.—He lives here only a part of the time.

Post, posted.—Colloquialisms for *inform* and *informed.*—RIGHT: Keep me informed about your work.—She is well informed about recent events.

Practical, practicable.—*Practical* means *useful in practice* or *experienced in practice; practicable* means *feasible, capable of being put into practice.*—RIGHT: Your plan may be practical, but I do not think that it is practicable.

Prefer.—Should be completed by *to, before,* or *above,* not by *than* or *rather than.*—RIGHT: I prefer this coat to that one.

Pretend.—Means *to make a false show;* not to be used for *profess,* which means *to declare one's ability to do something.*—RIGHT: I don't profess to be a good player.

Preventative.—A barbarism for *preventive.*—RIGHT: This medicine is a good preventive against colds.

Previous.—An adjective; not to be used for *previously.*—RIGHT: She arrived previously to the receipt of your letter.

Principal, principle.—*Principal* (adj. or n.) refers to that which is chief in rank or in importance; *principle* (n.) designates a general truth or belief.—RIGHT: The principal officer of the city is the mayor.—The principal of the school is Mr. Jordan.—Loyalty is the guiding principle of his life.

Professor.—Should be applied only to teachers of full professorial rank in college or university; not to be used in referring to a high-school teacher or to a superintendent.

Promise.—Always refers to the future; not to be used for *assure.*—RIGHT: She was glad to get home, I assure you.

Proven.—Obsolete for *proved.*—RIGHT: His contention was easily proved.

Providing.—Not to be used for the conjunction *provided,* meaning *on condition.*—RIGHT: I shall come provided that it doesn't rain.

Put in.—Colloquial for *spend, devote.*—RIGHT: He intends to devote three months to the work.

Put in an appearance.—Colloquial for *appear.*—RIGHT: After we had waited two hours, he finally appeared.

Put up.—Colloquial for *lodge, stay.*—RIGHT: If we arrive after dark, we can stay all night at the hotel.

Quantity.—Means *amount;* not to be used for *number.*—RIGHT: We have a large number of sheep on our ranch.

Quite.—Means *entirely;* not to be used loosely for *rather* or *somewhat.* Colloquial in such phrases as *quite a number, quite a while, quite a few,* for *a large number, a long time,* etc. RIGHT: He is quite recovered from his illness.—The trip was rather tiresome.

Raise.—Colloquial for *increase, rise, advance.*—RIGHT: He received an increase in salary. Colloquial for *rear* or *bring up.*—RIGHT: A farmer raises grain and cattle, but he brings up his children.

Raise, rise.—*Raise* takes an object; *rise* does not.—*Raise, raised, raised; rise, rose, risen.*—RIGHT: She raised the window as soon as she rose from her chair.

Rarely ever.—Not to be used for *rarely, hardly ever,* or *rarely if ever.*—RIGHT: She hardly ever misses a class.

Rarely or ever.—See **Seldom ever.**

Real.—An adjective; not to be used as an adverb for *really* or *very.*—RIGHT: We had a very pleasant time.

Reckon.—Provincial for *think* or *suppose.*—RIGHT: I think that this is a cold day.

Recommend.—A verb; not to be used as a noun for *recommendation.*—RIGHT: He gave me a good recommendation.

Refer back.—Tautological; omit *back.*—RIGHT: Refer to page 37.

Reference.—Use *with reference to,* not *in reference to.*

Regular.—Colloquial for *real* or *thorough.*—RIGHT: She is a real spendthrift.

Remember of.—Not to be used for *remember.*—RIGHT: I do not remember seeing her.

Reminisce.—Colloquial for *talk about past experiences.*—RIGHT: I want to talk about my schooldays.

Reputation.—See **Character.**

Respect.—Use *with respect to*, not *in respect to*.

Respectively, respectfully, respectably.—*Respectively* means *each in turn; respectfully* means *with respect; respectably* means *in a manner worthy of respect.*—RIGHT: The boys are two, four, and six years old respectively.—She treated me respectfully.—He conducted himself respectably.

Retire.—Affected for *go to bed.*—RIGHT: After the soldiers had retired from the camp, we went to bed.

Revenge.—See **Avenge.**

Reverend, Honorable.—Good form requires a Christian name, initials, or some title after *Reverend* or *Honorable;* both words should be preceded by *the*, and should not be abbreviated except in a postal address, a list, or the like.—RIGHT: The Reverend R. P. Jones, the Reverend Ralph Jones, the Reverend Mr. Jones, the Honorable William H. Taft.

Right.—Colloquial for *very.*—RIGHT: She is getting very tall.

Right.—Colloquial in the sense of *duty.*—WRONG: She has no right to say that.—RIGHT: She ought not to say that.

Right away, right here, right now, right off, etc.—Colloquial for *now, here, at once,* etc.

Right smart.—A vulgarism for *very, large, considerable,* etc.—RIGHT: He lives a considerable distance down the road.

Rile.—Colloquial for *vex, irritate, anger.*—RIGHT: The news vexed him.

Run.—Colloquial for *conduct, manage,* etc., as in *run a bakery, run a farm.* Correct in the sense of *operate, cause to run,* as in *run an engine, run an automobile.*

Same, said.—Not to be used for *it* or *they* except in legal writing.—WRONG: Copies of the school paper have come; the same may be secured at the office.—RIGHT: Copies of the school paper have come; they may be secured at the office.

Same as.—Wrong for *just as, just as if.*—RIGHT: You treat her just as if she were a child.

Say.—See **Listen.**

Says.—A vulgarism for *said* in such expressions as *says I*, and *says he*.

Say-so.—Colloquial for *report*, *authority*, *order*, etc.—RIGHT: You should not do it on my report.

Scarcely.—Not to be used with a negative. (See **Hardly.**)

Scared at.—See **Frightened at.**

Scholar, student, pupil.—*Scholar* is used to designate a person who is learned, *student* one who is learning, *pupil* one who is under the personal care of a teacher. *Pupil* is applied to those under instruction in the grades or in high school, *student* to those in college or university.

School.—Not to be used for *college* or *university*.

Scored.—Improper in referring to a successful concert, recital, or lecture.—RIGHT: The orchestra had a great triumph last night.

See, you know.—Should not be used between statements in conversation.

Seldom ever, seldom or ever.—Incorrect for *seldom*, *hardly ever*, *seldom or never*, or *seldom if ever*.—RIGHT: He seldom if ever goes to bed before eleven o'clock.

Selection.—Overworked; should not be applied to entire songs, poems, musical pieces, etc.—RIGHT: She read an interesting poem to us this morning.

Self-confessed.—Redundant for *confessed*.—RIGHT: He is a confessed burglar.

Set, sit.—*Set* is transitive, the causative of *sit*; *sit* is intransitive.—*Set*, *set*, *set*; *sit*, *sat*, *sat*. It is correct to say *The sun sets*. *Set* is colloquial for *sit* in *the hen sets*, *a setting of eggs*, *your coat sets well*. *Sit* is colloquial for *remain firm or quiet* in *sit tight;* slang in *sit on*, meaning *repress*, *rebuke*, and the like.—RIGHT: She set the baby in the chair. —The baby sits in the chair.

Settle.—Colloquial for *pay* and for *subdue*, *bring to terms*.—RIGHT: He paid his bill in full.—WRONG: The principal's rebuke settled him.—RIGHT: The principal's rebuke subdued him.

Settle up.—See **Up.**

Shall, will.—Not to be confused. (See **Grammar, 22g,** page 102.)

Shape.—Colloquial in designating condition or manner of execution.—RIGHT: The boys are in good condition for the game.—He acted his part well. (Not *in good shape.*)

Should, would.—Not to be confused. (See **Grammar, 22g,** page 102.)

Show.—Colloquial for *chance* or *opportunity* and for *play* or *performance.*—RIGHT: He has a good chance to win.—We went to the play last night.

Show up.—Slang for *appear, expose,* etc.—RIGHT: She did not appear for the class picture.—We exposed his ignorance very quickly.

Sideways.—Colloquial for *sidewise.*

Side with.—Colloquial for *agree with.*

Simply.—Slang for *really.*—RIGHT: The view was really wonderful.

Size.—Not to be used for *sized.*—WRONG: He sold me the wrong-size hat.—RIGHT: He sold me the wrong-sized hat.

Size up.—Slang for *judge, estimate, measure.*—RIGHT: He correctly estimated the number of persons present.

Smart.—Provincial for *bright, clever, keen.*—RIGHT: He is a very bright boy.

Snap.—Colloquial for *energy, life, vigor, spirit, force,* and the like.—Slang for *easy study, easy job.*—RIGHT: Her style of writing lacks vigor.—I find algebra an easy study.

So.—Much overworked, and often used wrongly. (See **Connectives, 12a7,** page 22.)

Some.—An adjective; not to be used for the adverb *somewhat.* Slang as an intensive.—RIGHT: Mother is somewhat better today.—That was a good game. (Not *some game.*)

Some place.—Wrong for *somewhere.*

Something doing.—Slang.

Someways.—Wrong for *someway.*

Somewheres.—Wrong for *somewhere.*

Sort, sort of, sort of a.—See **Kind, Kind of, Kind of a.**

Spectators.—See **Audience.**

Splendid, splendidly.—Colloquial for *excellent*, *excellently*. (See **Fine.**)

Stand for.—Colloquial for *stand*, *endure*, *permit*, or *guarantee*.—RIGHT: I shall not endure such treatment.—I cannot guarantee the payment of his bills.

Start, start in to.—Colloquial for *begin to*.—RIGHT: He began to speak at seven o'clock.

Statue, stature, statute.—*Statue* means *a sculptured figure; stature* means *height* or *size; statute* means *a written law*.—RIGHT: A statue of Lincoln stands in the park.—Brown is large in stature.—That statute should be obeyed.

Stop.—Colloquial for *stay*.—RIGHT: We are staying at the Maryland Hotel.

Strenuous.—Overworked; use *hard*, *difficult*, *trying*, *exciting*.

Stunning.—Slang for *remarkable*, *stylish*, *striking*.—RIGHT: That is a remarkable picture.—She wore a striking gown.

Sunup, sundown.—Provincial for *sunrise*, *sunset*.

Suppose.—See **Expect.**

Sure.—An adjective; not to be used for the adverb *surely*.—RIGHT: We surely had a good time.

Sure and.—See **Try and.**

Suspect.—See **Expect.**

Suspicion.—A noun; not to be used as a verb for *suspect*.—RIGHT: I suspect that he is playing a joke upon us.

Swell.—Slang for *pleasant*, *agreeable*, *elegant*, *stylish*, and the like.—RIGHT: We had a very pleasant time.—She wore an elegant gown at the party.

Take.—Colloquial for *study*.—RIGHT: I intend to study Latin.

Take and.—Unnecessary before a verb of action.—WRONG: Take and sharpen this pencil.—RIGHT: Sharpen this pencil.

Take in.—A vulgarism for *attend*, *go to*, *deceive*, *trick*, and the like.—RIGHT: I intend to go to the play tonight.—He was tricked by two swindlers.

Take place.—Correct only with reference to an event that comes to pass by design; not to be used for *happen*.—

WRONG: The cyclone took place at noon today.—RIGHT: The cyclone happened at noon today.—The wedding will take place at eight o'clock tonight.

Take stock in.—Colloquial for *believe, trust in.*—RIGHT: I no longer trust in his promises.

Taking.—Not to be used for *attractive, pleasing.*—RIGHT: She has a very pleasing manner.

Tasty.—Colloquial in referring to good taste or good judgment.—RIGHT: The draperies in her house are in good taste.—She prepared a tasty dish.

Tend to.—Not to be used for *tend* or *attend to.*—RIGHT: The shepherd tended his sheep.—James attends to his studies.

Thanking you in advance.—Trite and impolite in a letter. It is proper courtesy to write a note of thanks.

That is.—Correct only when what follows is exactly equivalent to what precedes.—WRONG: All the boys are going on the trip—that is, ten of them.—RIGHT: All the boys are going on the trip—at least ten of them.—RIGHT: His writing is marred by redundancy—that is, the use of too many words.

That there.—A vulgarism for *that.*

That, this.—Colloquial when used as adverbs.—WRONG: I have read only this far.—RIGHT: I have read only so (*or* thus) far.—He does not care for so much as that.

That way.—Colloquial for *in that way.*—RIGHT: It is strange that he should act in that way.

These kind, those kind.—Wrong for *this kind, that kind,* if only one kind is meant.

Think for.—Wrong for *think* or *suppose.*—RIGHT: He is not so dull as you think.

This a way, that a way.—Wrong for *in this way, in that way.*

This here, these here, that there, those there.—Vulgarisms for *this, these, that, those.*

Those kind.—See **These kind.**

Through.—Colloquial for *finished, at an end.*—WRONG: Are you through with your algebra?—RIGHT: Have you finished your algebra?

To.—Unnecessary in *Where are you going to?* Omit *to.*

Too.—See **Very.**

Transpire.—Means *to become known;* improper in the sense of *happen* or *occur.*—RIGHT: The news transpired quickly. —The eclipse occurred on Friday evening.

Try.—A verb; not to be used as a noun in the sense of *effort* or *attempt.*—RIGHT: He made a good attempt to reach third base.

Try and, sure and.—Use *to*, not *and*, after *try* and *sure.*—RIGHT: Try to get here before seven o'clock.—Be sure to come early.

Twice as small, twice as young, etc.—Wrong for *half as large, half as old,* etc.

Two first, two last.—Incorrect for *first two, last two,* since only one can be first or last.—RIGHT: The first two songs were the best.

Ugly.—Means *ill-looking;* colloquial for *unpleasant, bad-tempered,* etc.—RIGHT: That horse has a vicious temper.—He is a disagreeable adversary.

Unique.—Means *the only one of its kind;* hence it cannot be compared. It should not be used for *odd, strange,* or *rare.* —RIGHT: Washington occupies a unique position in American history.—We had a strange experience yesterday.

United States.—Should be preceded by *the.*—RIGHT: Canada and the United States have adopted a new treaty.

Unsanitary.—Colloquial for *insanitary,* meaning *injurious to health.*—RIGHT: The drainage system is insanitary.

Up.—Unnecessary after such verbs as *burn, eat, finish, open, settle, raise, fold,* and *divide.* It is correct in *wake up, plow up, hang up, break up, fill up, pile up,* and *dig up,* for the meaning of the phrase is different from that of the single verb.

Used to could.—A vulgarism for *used to be able to.*

Verbal, oral.—*Verbal* applies to words, either spoken or written; *oral* refers to something spoken.—RIGHT: After

giving me an oral report of the game, he said that he would prepare a verbal account of it for the paper.

Verdict.—Not to be used for *opinion*, which refers merely to what one thinks.—RIGHT: My opinion concerning the accident is different from his.

Very, too.—Not to be used with past participles that are felt to be more than mere adjectives; use *much*, *very much*, or *too much*.—WRONG: She was very pleased to go.—RIGHT: She was much pleased to go.—WRONG: She is too interested in her book to listen.—RIGHT: She is too much interested in her book to listen.—RIGHT: The journey made me very tired.

Via.—Correct when referring to routes of travel or shipment; not to be used to mean merely *by*.—RIGHT: I shall send the package by express.

Visit with.—*With* is unnecessary after the verb *visit*.—RIGHT: I have been visiting my cousin for a week.

Vocation.—See **Avocation.**

Wait on.—A vulgarism for *wait for*.—RIGHT: I shall not wait for you after nine o'clock.

Want in, want out, want off, want through.—Provincialisms for *want to come in*, *want to get out*, etc.

Want to.—Not to be used in the sense of *must*, *ought*, *should*, *had better*.—RIGHT: You should drive slowly at first.

Was had.—Awkward and provincial; use the active voice.—WRONG: A good time was had by all.—RIGHT: Everybody had a good time.

Way.—Colloquial for *away*, *far*, *at some distance*.—RIGHT: They live away up in the mountains. (See **That way.**)

Ways.—Colloquial for *way* in referring to distance.—RIGHT: He lives a long way from here.—The house stands some distance from the street. (Not *a long ways*.)

Where at, where to.—Vulgarisms for *where*.—RIGHT: Where is he?—Where has he gone?

While.—Not to be used as a substitute for *and*, *but*, or *whereas*. (See **Connectives, 12a9,** page 23.)

Wholesome.—See **Healthy.**

Will, shall.—Not to be confused. (See **Grammar, 22g,** page 102.)

Win out.—See **Lose out.**

Wire.—Colloquial for *telegraph* or *telegram.*

Without.—A preposition or an adverb; not to be used for the conjunction *unless.*—RIGHT: I shall not go without you.—I shall not go unless you go with me.

Witness.—Pompous for *see, observe,* and the like.—RIGHT: Did you see the game yesterday?

Woods.—A plural form; requires a plural verb or modifier. Not to be used with a singular verb or modifier. Either *wood* or *woods* is correct.—RIGHT: Turn to the right at the edge of the wood (woods).—You will come to a wood just after you turn to the right.—The woods are full of flowers.

Worst way, worst kind, worst kind of a way.—Vulgarisms for *very much, as much as can be, exceedingly, greatly.*—RIGHT: I want very much to go.

Would, should.—Not to be confused. (See **Grammar, 22g,** page 102.)

Would better.—Not to be used for *had better.*—RIGHT: You had better be more careful.

Would have.—Not to be used for *had* after *if.*—RIGHT: If you had thought a moment, you would not have said it.

Wouldn't, wouldn't have.—Provincial for *don't, didn't.*—RIGHT: I don't wish to go.—It's a wonder you didn't come earlier.

Would of.—See **Of.**

Write-up.—Newspaper slang for *report* or *account.*—RIGHT: I was asked to prepare an account of the accident.

You know.—See **See**

Yourself.—Reflexive or intensive pronoun; not to be used for *you.*—RIGHT: You and your family are invited.

17. DOUBLE NEGATIVES

Do not use two negatives to express one negative idea.

Right. I haven't done anything all day.
Right. I have done nothing all day.
Wrong. I haven't done nothing all day.
Wrong. It's a fine feeling not to have no snow to shovel.
Wrong. I am not going to the game, I don't think.
Wrong. I didn't find nothing interesting in the park.
Wrong. There are many interesting museums in the city, but we didn't have time to visit but one.

a. *But* after *doubt, fear,* etc.—Do not use *but* after a negative idea expressed by such words as *doubt, fear,* and *question.* After *cannot help* use a gerund, not *but* and an infinitive.

Right. There is no question that he is innocent.
Wrong. There is no question but that he is innocent.
Right. I cannot help believing that she will come.
Wrong. I cannot help but believe that she will come.
Wrong. There can be no doubt but that peace is better than war.
Wrong. There was no fear but that they would return safely.
Wrong. I cannot help but feel sorry for her.

b. *Hardly, scarcely,* with *not*.—Do not use *not* with words of negative force like *hardly, scarcely, only,* and *but* (= *only*).

Right. I can hardly believe it.
Wrong. I can't hardly believe it.
Wrong. She cannot be expected to do but one thing at a time.
Wrong. We couldn't scarcely get to the station on time.
Wrong. He didn't dare attempt it but once.

c. ***Nor* after *not*.**—Use *or* (not *nor*) to introduce an alternative or an iteration after a negative idea expressed with *not* or *never*.

Right. I was not able to go to the fair or to the circus.
Wrong. He decided not to play tennis nor to go swimming.
Wrong. She never misses a game, not even on stormy days.

d. Correct double negative.—Two negatives make an affirmative. It is therefore correct to use two negatives to express an affirmative idea. A common form of correct double negative is illustrated in the following sentences:

Right. It is not impossible to do the work today.
Right. He is not ignorant of the rules.
Right. He was not unhappy.

18. EFFECTIVENESS—EMPHASIS

Make sure that your sentences are effective.

Complete success in writing and in speaking depends ultimately upon sentences that are forceful. Clearness and correctness come first, but one may be clear and correct and at the same time be dull and lifeless. It is obvious then that sentences must be more than clear and correct—they must be interesting, pleasing, vigorous, picturesque. In a word, they must be effective. Every legitimate means that adds vigor and beauty to style should therefore be employed.

18a. POSITION

Secure effectiveness through appropriate order of words, phrases, and clauses.

1. Climactic order.—Arrange words, phrases, and clauses in the order of their importance.

Effective. The prisoner was charged with being reckless, ill-tempered, cruel, and inhuman.
Weak. I admire any boy who is honest, thoughtful, and alert.
Weak. The crowd was noisy, rebellious, and large.
Weak. The picture he was painting was marked by hideousness and disproportion.

2. Important words in emphatic positions.—Put important words or phrases in the positions of emphasis—that is, the beginning or the end.

Effective. The child fell down the steps and was seriously injured.
Weak. The child fell down the steps and was injured seriously.
Weak. When I came back, I found a strong sentiment in favor of the bonus in many places.
Weak. My sickness was due to exposure perhaps.

3. Inverted order.—Gain effectiveness by inverting the normal order of words.

Emphatic order. Before me stood a beautiful child with long yellow curls.
Normal order. A beautiful child with long yellow curls stood before me.
Normal order. Everybody admits that it was a mistake.
Normal order. The boys rushed pellmell over the bridge.
Normal order. Nobody can tell why he did it.

4. Weak ending or beginning.—Avoid ending or beginning sentences with weak or unimportant words or phrases like *however*, *also*, *I think*, *it seems to me*, *then too*, and *too*. (See **18a2** above.)

Effective. We are not good citizens, I think, unless we obey all the laws.

Weak. We are not good citizens unless we obey all the laws, I think.

Weak. However, it was too late to begin the game although the teams were ready.

Weak. He is noted for his generous spirit also.

Weak. He shouted, "Most men are traitors."

NOTE.—It is not wrong to end a sentence with a preposition although, as a rule, it is best not to do so. Some verbs completed by a preposition may close a sentence very effectively, the stress in such expressions falling upon the word preceding the preposition.

Right. He did not come to school to be made a fool of.

18b. REPETITION EFFECTIVE

Secure effectiveness by a skilful and judicious use of the principle of repetition.

1. **Repetition for emphasis.**—Repeat a prominent word or phrase for greater emphasis.

Effective. His home life gave him nothing; schools gave him nothing; society gave him nothing.

Effective. We wish peace; but we wish the peace of justice, the peace of righteousness.—ROOSEVELT

Weak. She is eager to go to college—more so than I had hoped.

2. **Repetition for precision.**—Repeat a word rather than resort to the avoidance of repetition by the use of far-fetched synonyms.

Right. Our baseball team will meet the team from Austin tomorrow afternoon.

Wrong. Our baseball team will meet the diamond artists from Austin tomorrow afternoon.

Wrong. The reporters on the staff of our paper have been invited to meet the wielders of the pen on the force of the *Evening Telegram.*

Wrong. It was his duty to see that nobody left the house; it was my task to make sure that no person entered the dwelling.

18c. REPETITION FAULTY

Avoid careless repetition; it wrongly attracts attention to words or phrases that should not be emphasized.

1. Careless repetition.

Right. It is difficult to find an easy descent to the beach.

Wrong. It is not easy to find an easy descent to the beach.

Wrong. She is a very good student, indeed about the best student in the student body.

2. Repetition of the conjunction *that* introducing a noun clause.

Right. I thought that inasmuch as he was not at the party he would be at home.

Wrong. I thought that inasmuch as he was not at the party that he would be at home.

Wrong. The principal announced that if we desired to attend the fair that we might do so on Monday.

3. Same word to begin sentences.

Wrong. We arrived here a week ago today. We had a very happy journey and are now comfortably settled for the winter. We were fortunate in finding an attractive cottage completely furnished and only a block from the ocean. We are thoroughly enjoying everything about us, especially the warm sunshine, the birds, and the flowers.

4. Use of word in two senses in the same sentence.

Right. When he entered school he was only a bashful country boy, but he soon developed into a genial friend of everybody.

Wrong. When he entered school he was but a bashful country boy, but he soon developed into a genial friend of everybody.

Wrong. Scott carefully moulds the character of his characters.

18d. SENTENCE STRUCTURE

Secure effectiveness through appropriate sentence structure.

1. Active voice.—As a rule prefer the active voice to the passive. (See **Construction, 13b3,** page 25.)

Right. I received your note this morning.

Weak. Your note was received this morning.

2. Balanced construction.—For special emphasis express contrasted thoughts in balanced constructions.

Effective. A soft answer turneth away wrath; but grievous words stir up anger.—*Proverbs*

Effective. She is good in history but poor in algebra.

Weak. Boys who are honest will make more progress than deceitful boys.

Weak. Sincerity of speech wins friends, but friends are repelled by affectation.

3. Periodic sentence.—For special emphasis use a periodic sentence—that is, a sentence in which the main idea is held in suspense until the end.

Periodic. After walking leisurely along the road for about a mile, we suddenly came upon the haunted house.

Loose. We suddenly came upon the haunted house after walking leisurely along the road for about a mile.

Loose. Football is the chief topic of conversation among the students during the first term.

Loose. We finally arrived home after driving half the night in a blinding storm and barely escaping several accidents.

4. Variety.—Strive for variety in sentence structure; avoid a monotonous succession of short, jerky sentences. (See **Unity, 48b3,** page 179.)

Smooth. He is an old man, fully eighty years of age. He lives alone in a dilapidated shack on the hill; but he is never lonely, for he finds companionship in books and in nature.

Jerky. He is an old man. He must be eighty years of age. He lives in a dilapidated shack on the hill. No one lives with him, but he is never lonely. He reads and studies nature.

18e. SEPARATION

To give special emphasis to an idea, express it in a sentence by itself.

Emphatic. We heard the noise again, and then proceeded slowly downstairs together. Each of us was afraid to go alone.

Weak. We heard the noise again, and then proceeded slowly downstairs together, for each of us was afraid to go alone.

Weak. He suspected that the pupils would be bored by the scientific lecture; but he was mistaken, for they enjoyed every bit of it.

Weak. The rain came down in torrents, and before I knew it I was wet to the skin, for the umbrella I carried was as useless as a sieve.

18f. SUBORDINATION AND COÖRDINATION

Secure the proper emphasis by observing the laws of subordination and coördination.

1. Main idea in main clause.—Emphasize the main idea of a sentence by expressing it in the main clause.

Right. When I was in Dayton, I visited an old friend.
Wrong. I was in Dayton when I visited an old friend.
Wrong. I was walking along the beach, when I fell into a hole that the children had dug.
Faulty. He asked me to help with the work, which I did.

2. Subordinate idea in subordinate clause.—Emphasize the main idea of a sentence by expressing a subordinate idea in a subordinate construction.

Right. When we started home, we had only two gallons of gasoline.
Wrong. We started home and had only two gallons of gasoline.
Wrong. I met an old friend of yours, and his name was Church.
Wrong. The second quarter opened, and Ted made a touchdown on the first play.

3. Successive subordinate constructions.—Do not use a series of similar phrases or clauses so constructed that the second depends upon the first, the third upon the second, and so on.

Right. He found an odd shell on the beach near our house.
Wrong. He found an odd shell that lay on the beach that was near our house.
Wrong. It is a part of the porch of the house of my uncle.

Wrong. He drove so fast that we became so frightened that we wanted to get out of the car.
Wrong. I never knew a girl who had so many friends who could be relied upon as she had.

18g. WORDINESS

Secure effectiveness by economy of words, by conciseness.

Effective writing and speaking demand that ideas be expressed as concisely as is possible without a loss in accuracy and clearness. All words, therefore, not absolutely essential to the thought should be eliminated. If possible reduce a clause to a phrase, a phrase to a word.

Concise. Few pupils are lazy.
Wordy. There are not many pupils who are lazy.
Wordy. These interruptions that annoy us frequently can be prevented, or at least most of them can be prevented.
Wordy. I should like to offer the suggestion that we postpone consideration of this question until another meeting and take a vote upon it at some time other than today.
Wordy. He is of the opinion that dogs which bark will not bite.

1. Redundancy.—Avoid redundancy—that is, the use of a word or a phrase grammatically superfluous.

Right. He told us to keep off the field.
Wrong. He told us to keep off of the field.
Wrong. We all joined together in singing *America.*
Wrong. She divided up the pie among the four of us.
Wrong. He said that if it did not rain that he would come.
Wrong. One or the other of these books must be read this week.

2. Tautology.—Avoid tautology—that is, the useless repetition of an idea in different words.

Right. Nearly everybody in town owns his home.
Wrong. Nearly everybody here in town owns his own home.
Wrong. The water was as smooth as glass, and not a ripple was to be seen.
Wrong. The next meeting of the club is open to the entire school, and all students and teachers are privileged to attend.
Wrong. This gift to the school will be appreciated by all future students of the next fifty years.

19. EUPHONY

Give heed to the sound of the sentence.

Euphony demands the use of words that are agreeable to the ear. Avoid, therefore, whatever would give offence, such as harsh sounds, similar word endings or beginnings, riming words, alliteration, and careless repetition. (See **Construction, 13b,** page 25; **Effectiveness, 18c,** page 76.)

Right. He did the work as soon as he was asked.
Wrong. He did the task as soon as he was asked.
Wrong. The shrill shouts of the throng still startled me.
Wrong. They present many a pretty problem for the painter who would portray them.
Wrong. East and West have met once more on a friendlier footing than ever before.

20. FIGURES OF SPEECH

Use figures of speech sparingly and consistently.

Clearness, force, and beauty in style may be gained by a natural and careful use of figurative language. But to

give the desired effect, a figure of speech should be fresh and natural, and it should be developed consistently.

20a. MIXED FIGURES

Use figurative language consistently; avoid mixing figures of speech and avoid combining figurative and literal expressions.

Right. Strong hands of the law are laying hold upon offenders.

Wrong. The strong arm of the law is marching after the offenders.

Wrong. He sought means of breathing new life into his dilapidated business.

Wrong. The laboring man, the backbone of the nation, is rapidly coming to the front.

Wrong. The dog handled the cat roughly.

20b. TRITE FIGURES

Avoid trite figures of speech. (See **Diction, 16h,** page 40.)

Do not use trite and worn-out phrases like the following:

blue as indigo	green as grass
brown as a berry	red as a rose
cold as ice	white as snow

21. GOOD USE

Choose words that are in good use. (See **Diction, 16d,** page 35.)

1. Avoid archaic and obsolete words (**16d1**).
2. Avoid barbarisms (**16d2**).
3. Avoid colloquialisms (**16d3**).
4. Avoid improprieties (**16d4**).

5. Avoid newly coined words (16d5).
6. Avoid provincialisms (16d6).
7. Avoid slang (16d7).
8. Avoid vulgarisms (16d8).

22. GRAMMAR

Make your language conform to the requirements of English grammar.

The laws of grammar are not arbitrary statements of opinion. They are derived from the practice of the best writers and speakers, and therefore bear a very vital relation to composition. It is obvious, then, that if you desire to communicate your thoughts without loss of effect, you must conform to these important principles of expression.

22a. ADJECTIVES AND ADVERBS

Do not confuse adjectives and adverbs. Use an adjective to modify only a noun or a pronoun; an adverb to modify only a verb, an adjective, or another adverb.

1. Adjective for adverb.—Do not use an adjective for an adverb.

Right. She practiced steadily for three hours.
Wrong. She practiced steady for three hours.
Wrong. He sure played good today.
Wrong. He drove slow around the corner.
Wrong. Father is some better this morning.
Wrong. She is a real skilful player.

2. Adverb or predicate adjective.—After copulas—verbs like *appear*, *be*, *become*, *feel*, *look*, *seem*, *shine*, *smell*, *sound*, and *taste*—use an adjective if the word refers to the subject, an adverb if it describes the action of the verb.

Right. She sang very sweetly tonight.
Right. He came as quickly as he could.
Right. Those cookies certainly smell good.
Right. I felt bad when I saw their great need.
Right. He looked shy at first.
Right. He looked shyly at his companion.
Wrong. The pie we had for dinner tasted well.
Wrong. He has looked badly for a week.
Wrong. The team is sure playing good tonight.

3. **Commands.**—In brief commands the short form of certain adverbs may be used instead of the form ending in *ly*. Emphasis is gained by using the short form.

Right. Drive slow. Come quick.
Right. He drove slowly all the way home.

4. **Form of indefinite article.**—Use *a* before words beginning with a consonant sound, *an* before words beginning with a vowel sound.

Right. She is writing a history of the class.
Right. Such a one I do not expect to see.
Wrong. My brother is attending an university.
Wrong. I recently read a essay on birds.

5. **Superlative for comparative.**—In comparing two objects, use the comparative degree, not the superlative.

Right. I like Kate the better of the two girls.
Right. Of the two children, she learns the more easily.
Wrong. Who is the oldest, you or Esther?
Wrong. Of oranges and apples, I like apples best.

22b. AGREEMENT

Maintain agreement between related parts of a sentence—between pronoun and antecedent, between subject and verb, between substantive and modifier.

1. *Pronoun and Antecedent*

Make a pronoun and its antecedent agree in number, gender, and person. The case of a pronoun is independent of the case of the antecedent. (See **Case**, page 90.)

a. Collective nouns.—Collective nouns require a singular or a plural pronoun, according to the idea expressed. The noun is singular if it refers to the group as a unit; it is plural if it refers to the members of the group as individuals.

Right. The choir made its first appearance today.
Right. The choir were asked to wear their vestments.
Wrong. When the choir made its appearance, they had on their vestments.

b. *Each*, *every*, *any*, *none*, etc.—*Each*, *every*, *either*, and *neither* make singular the word they modify or refer to. *One*, *each one*, *no one*, *someone*, *anybody*, *nobody*, *somebody*, *man*, *person*, *sort*, *kind*, and *many a* are always singular. *None* and *any* are either singular or plural, according to the idea expressed.

Right. If any girl here saw the accident, I wish that she would give her version of it.
Right. Every boy whom we had invited sent his acceptance.
Right. Each of the boys raised his hand.
Right. A person should be careful of his speech.
Wrong. Whoever likes oranges will get all they want here.
Wrong. If one will look across the field, you can see where the men are at work.
Wrong. Neither of us knew our lesson.
Wrong. One may lose their hat if they are not careful.

Wrong. Everybody likes to have their own way.
Wrong. This state offers unusual opportunities for all persons seeking farm homes, no matter what his resources or abilities.

c. Several antecedents.—A pronoun having two or more singular antecedents joined by *or*, *nor*, or *but* should be singular; if the antecedents differ in number or in person, the pronoun should agree with the antecedent nearest it. If awkwardness results, recast the sentence.

Right. Either Lewis or George must have lost his cap.
Right. Neither the general nor his troops knew their destination.
Wrong. Neither I nor they showed my usual courage.
Wrong. Not Myrtle but Lucy missed their train.

2. *Subject and Verb*

Make the subject and the verb agree in number and person.

a. Collective nouns.—A collective noun requires a singular verb if the group is regarded as a unit; a plural verb if the individuals composing the group are regarded separately. Care should be taken to treat collective nouns consistently. (See **Construction, 13c3,** page 27.)

Right. The team is playing its last game.
Right. The team were requested to turn in their suits.
Wrong. The club has invited me to their next meeting.

b. Compound subject.—Two or more subjects joined by *and* require a plural verb. Two or more singular subjects joined by *or*, *nor*, or *but* require a singular verb; if the subjects differ in number or person, the verb agrees with the subject nearest it. If awkwardness results, recast the sentence.

Right. French and Spanish are descended from Latin.
Right. Neither Bob nor Tim is to be seen.
Right. Either they or I am mistaken. (Correct, but awkward)
Improved. Either they are mistaken, or I am.
Right. Not Ethel, but her sisters were invited.
Wrong. A dog in the manger and a cat on the roof sometimes causes trouble.
Wrong. Both the novelist and the philosopher is only an autobiographer in disguise.
Wrong. Either Jane or Mary are coming.
Wrong. Not Dick and Fred, but Charles have gone fishing.
Wrong. Where her husband's happiness or her children's welfare were concerned, she was always alert and thoughtful.

NOTE.—Two words of closely related meaning, or two nouns designating the same person or thing, form a single unit and take a singular verb.

Right. My friend and neighbor is a good man.
Right. Bread and butter is good to eat.
Right. The secretary and manager is in his office.

c. *Each*, *every*, *any*, *none*, etc.—*Each*, *every*, *either*, and *neither* make singular the subject they modify or refer to; they therefore require singular verbs. *One*, *no one*, *someone*, *anybody*, *nobody*, *somebody*, and *a person* are always singular. *Any* and *none* are either singular or plural, according to the idea expressed.

Right. Each of the boys is here.
Right. Everyone in the hall was asked to vote.
Right. None of the students were late.
Right. Not one of the students was late.
Wrong. If either of you boys want work, I should like to know it.

Wrong. Anybody interested in seeing these views are invited.

Wrong. Nobody here seem willing to go.

d. Intervening nouns.—Nouns intervening between the subject and the verb should not be allowed to influence the form of the verb.

Right. The list of groceries and vegetables has been lost.

Right. The boys living in the neighborhood, each with a bat and a ball, are in the yard.

Right. I, and not my parents, am going.

Wrong. All the glory of football victories seem to have vanished.

Wrong. The hope of victories in all our games seem justified.

Wrong. His work in all five subjects are very good.

Wrong. The charm of these poems rank with the greatest of their kind in literature.

e. Intervening phrases like *together with, as well as,* etc.—Phrases introduced by *together with, with, as well as, accompanied by, including, in addition to, besides, no less than, or,* and *not* intervening between the subject and the predicate should not be allowed to affect the form of the verb.

Right. John, together with all his playmates, is in the yard.

Right. She, no less than her brothers and her parents, needs sympathy.

Wrong. Helen, accompanied by Jean, Pearl, and May, are coming down the walk.

Wrong. He, and not his companions, are wanted.

f. Personal pronouns.—*He, she,* and *it* should never be used with *don't; doesn't* is the proper form. *You* and *we* are plural; they should never be used with *was.*

Right. He doesn't care for agriculture.
Right. Where were you when she called?
Wrong. A careful speaker don't say such things.
Wrong. It don't do any harm to try.
Wrong. Why didn't you tell me you was going?

g. Relative pronouns.—A verb used with a relative pronoun—*who*, *which*, *that*—should agree with the antecedent of the pronoun. Following expressions like *one of the best books*, the relative pronoun is plural, because it refers to the class as a whole, not to the one member of that class.

Right. She is one of the best students who are here.
Right. This is I, who have come back.
Wrong. Here is one of the largest lakes that there is in the state.
Wrong. You are the man who are desired for the place.

h. Singular subject and plural predicate noun.—When the subject is singular and the predicate noun plural, or vice versa, the verb should agree with the subject, not with the predicate noun. If possible, however, such constructions should be avoided.

Right. The reason for my coming here is the schools.
Right. The schools are the reason for my coming here.
Better. I came here because of the schools.
Wrong. The cause of the flood were the recent rains.
Wrong. Two bad fumbles was the cause of our defeat.
Wrong. One of the things we had to learn were the Beatitudes.

i. Subject following verb.—When the subject follows the verb, make sure that the verb agrees with its subject. Be especially careful of the verb following the expletive *there*.

Right. There are thirty chairs in the room.
Right. There exists no good reason for his action.
Right. In this book are found a poem, a story, and an ode.
Wrong. There are plenty of fruit and vegetables here.
Wrong. In his pocket was found chalk, marbles, and a top.
Wrong. On the east side of the campus is the gymnasium and the library.

3. Substantive and Modifier

Make an adjective or a pronoun agree in number with the substantive it modifies.

Right. I do not like this kind of story.
Wrong. I do not like these kind of story.
Wrong. Have you ever seen these sort of flowers before?

22c. CASE

Be sure that the case of a noun or a pronoun is the one demanded by its construction in the sentence.

The nominative case is used as follows:

1. As subject of a finite verb.
2. As predicate noun or pronoun after a finite verb.

Right (1). I met an old friend yesterday.
Right (2). It is I. Who is he?

The objective case is used as follows:

1. As the object of a verb.
2. As the object of a preposition.
3. As the subject of an infinitive.
4. As a predicate noun or pronoun after an infinitive that has a subject in the objective case.

Right (1). I met him at the corner.
Right (2). He gave the book to her.
Right (3). I took him to be you.
Right (4). She took me to be him.

The possessive case is used to indicate possession.

Right. I met a man whose house is near my uncle's.

1. Appositive.—A pronoun in apposition has the same case as the noun or pronoun with which it belongs.

Right. Let us, you and me, have a game of tennis.
Right. She sent for us four—Bob, Art, Dick, and me.
Wrong. She gave each of us a dollar—both he and I.
Wrong. He asked all to come—they, she, and I.

2. Gerund.—Use the possessive form of a noun or a pronoun preceding a gerund that is used as the object of a preposition.

Right. There is no doubt of its being right.
Right. I hate to think of his leaving so soon.
Wrong. I had not heard of you being ill.
Wrong. What do you think of Paul winning the prize?

NOTE:—If the noun names an inanimate object, it is advisable to change the construction of the sentence. (See **22d3**.)

Inadvisable. I had not heard of the street's being paved.
Improved. I had not heard that the street was paved.

3. Inanimate object.—As a rule do not use the possessive form of nouns indicating inanimate objects. Instead use an *of*-phrase.

Right. The streets of the city are paved.
Wrong. The city's streets are paved.

Wrong. the table's top, the river's bed, the lake's shore, the book's ending, the audience's attention, the disease's cure, the school's rules.

NOTE:—Usage has established the following possessives as idioms: the earth's surface, the world's progress, the sun's rays, the water's edge, a rope's end, at swords' points, at his wits' end, for pity's sake, nature's plan, the law's delay, a day's work, their journey's end, a month's vacation, a week's pay, a moment's notice, a stone's throw, a dollar's worth, today's paper, etc.

4. Object of an action.—Do not use the possessive form to express the object of an action; instead use an *of*-phrase.

Right. The rescue of the child won Tom a medal.
Wrong. The child's rescue won Tom a medal.
Wrong. Garfield's shooting was a tragic event.
Wrong. The bandit's capture was effected by a woman.

5. Object of a verb or of a preposition.—Use the objective case for the object of a verb or of a preposition. Make sure that all members of a compound object are in the objective case.

Right. When will you take Harry and me home?
Right. The letter was sent to her and me.
Right. Whom did she call?
Right. Whom do you wish to see?
Wrong. Mother called him and I to dinner.
Wrong. All of we boys like to play ball.
Wrong. No one was present except them and I.
Wrong. Who are you going to call on?
Wrong. Who did he nominate for the position?

6. Predicate pronoun.—Use the nominative case for a predicate pronoun after *is*, *are*, *was*, etc.; after *to be* used without a subject; and after the verbal *being*. Use the

objective case after *to be* if the infinitive has a subject. (See **20d8.**)

Right. It is I. The best players are he and she.
Right. He was thought to be I.
Right. I was sure of its being they.
Right. He thought you to be me.
Wrong. She is not whom you think she is.
Wrong. How should you like to be her?
Wrong. Could you imagine its being him?
Wrong. I believed you to have been she.
Wrong. Who did you take John to be?

7. Relative pronoun.—Use the nominative *who* or *whoever* for the subject of a relative clause no matter what immediately precedes or follows the pronoun; use the objective *whom* or *whomever* for the object of the verb in the relative clause.

Right. This is the lad who he says put out the fire.
Right. Who do you think has come?
Right. I shall appoint whoever seems best fitted.
Right. This is the boy whom I wanted to see.
Wrong. She is the girl whom we thought was lost.
Wrong. A prize is to be given to whomever writes the best letter.
Wrong. Where is the boy whom he says has my ball?
Wrong. He will reward whomever returns the purse.
Wrong. Where is the girl who I called?

8. Subject of infinitive.—Use the objective case for the subject of an infinitive.

Right. I told him to come soon.
Right. I thought her to be the new teacher.
Right. Whom does he consider to be the best player?
Wrong. Who do you want to win the contest?
Wrong. Let Frank and I go.

Wrong. The boy who I thought worthy of promotion was your son.

9. ***Than* and *as*.**—After the conjunction *than* or *as* in an elliptical clause of comparison use the case that would be used if the clause were written in full. (See **Comparisons, 11a3,** page 19.)

Right. He can play as well as I [can play].
Right. She likes Martha better than [she likes] me.
Wrong. She is as good a driver as him.
Wrong. He is a faster runner than me.

22d. DANGLING MODIFIERS

Be sure that every elliptical clause, gerund phrase, infinitive phrase, or participial phrase refers unmistakably to the logical agent of the action expressed by such clause or phrase.

Almost invariably these modifiers should limit the subject of the principal verb, but if the subject cannot readily be brought into accord with the modifier, the sentence should be recast. Modifiers that do not logically refer to the subject of the sentence are called dangling modifiers.

1. **Elliptical clause.**—Do not begin a sentence with an elliptical clause that does not logically modify the subject of the principal verb.

Right. While in Chicago, I lost my pocketbook.
Right. While I was in Chicago, someone stole my pocketbook.
Wrong. While in Chicago, my pocketbook was stolen.
Wrong. If innocent, the jury should acquit him.
Wrong. When about ten years of age, we built our house.

Wrong. When properly prepared, no woman can find a more delicious salad.

2. Gerund phrase.—Do not begin a sentence with a gerund phrase that does not logically modify the subject of the principal verb.

Right. After playing four innings, we had to stop on account of rain.
Right. After we had played four innings, rain stopped the game.
Wrong. After playing four innings, rain stopped the game.
Wrong. In shifting the gears, my engine stopped.
Wrong. Upon going close to the birds, they became frightened and flew away.

3. Infinitive phrase.—Do not begin a sentence with an infinitive phrase that does not logically refer to the subject of the principal verb.

Right. To succeed in writing, one must acquire a knowledge of grammar.
Right. To succeed in writing, it is necessary to know grammar.
Wrong. To succeed in writing, a knowledge of grammar is essential.
Wrong. To appreciate a poem, it must be understood.
Wrong. To learn to swim, confidence is necessary.

4. Participial phrase.—Do not begin or end a sentence with a participial phrase that does not logically modify the subject of the principal verb and unmistakably refer to it.

Right. Walking through the park, I found a dollar.
Wrong. Walking through the park, a dollar was found.
Wrong. I found a dollar walking through the park.

Right. His lateness was caused by oversleeping.
Wrong. He was late, caused by oversleeping.
Wrong. Driving along the highway at night, the brilliant lights confuse me.
Wrong. Having had my supper, the boys asked me to go skating.
Wrong. Being alone and having several heavy packages to carry, a Red-cap assisted me.
Wrong. Born in a small cottage, his youth was not surrounded with luxuries.

5. *Thus* and a participle.—Do not use *thus* and a present participle unless the participle logically modifies the subject of the preceding verb.

Right. He ran away, thus causing his parents great anxiety.
Wrong. We had no school on Friday, thus giving me another day in the shop.
Wrong. It rained all day, thus making us stay at home.

22e. MOOD

Distinguish between the uses of the indicative and the subjunctive moods.

Note the difference in form between the indicative and the subjunctive moods in the following table:

Present Tense		*Past Tense*	
Indicative	*Subjunctive*	*Indicative*	*Subjunctive*
I am	I be	I was	I were
you are	you be	you were	you were
he is	he be	he was	he were
we are	we be	we were	we were
he has	he have		
he makes	he make		

Special Rules for Mood

1. As if, as though.—After *as if* and *as though* use the subjunctive *were*, not the indicative *was*.

Right. She looks as if she were lonesome.

2. Clause of concession.—In clauses of concession use the subjunctive to express a supposition, the indicative to express a fact.

Right. Though he were a king, he could not be more autocratic.
Right. Though he is the poorest man in town, he is the most respected.

3. Command, necessity, etc.—With words expressing command, necessity, and the like, use the subjunctive.

Right. The president commanded that the troops be recalled.
Right. It is necessary that the play begin on time.
Right. The principal suggested that the concert be postponed.

4. Condition contrary to fact.—To express a condition contrary to fact, use the subjunctive.

Right. If he were here, I should tell him.
Wrong. I should not go if I was you.
Wrong. If Dot was in town, I should invite her.

5. Condition that may be true.—To express a condition that may be true, use the indicative.

Right. If Bert is here, he must have come on the early train.
Right. If he was here, why didn't he come to see me?

Wrong. If he were at the party, he was invited.
Wrong. If that be true, Agnes is mistaken.

6. **Wish.**—To express a wish, use the subjunctive.

Right. Would that she were here!
Right. Long live the king!
Wrong. I wish that he was here, so that we might start.

22f. REFERENCE OF PRONOUNS

Be sure that every pronoun you use refers immediately to its antecedent, definitely and properly expressed or accurately implied.

1. **Ambiguous reference.**—Avoid a construction in which the pronoun may refer to one of two or more antecedents. (See **Clearness, 7a2,** page 8.)

Right. The teacher said to her, "I am sorry you are late."
Wrong. The teacher told her she was sorry she was late.
Wrong. Lewis said he hit him with a snowball.
Wrong. There is a house in this city that I own.
Wrong. If the dog barks at the baby, tie him up.

NOTE.—It is inadvisable to designate the antecedent by repeating it in parenthesis.

Right. He said to the king, "You may have only one prisoner."
Wrong. He told the king that he (the king) might have only one prisoner
Wrong. John's father died before he (John) was born.

2. **Clause as antecedent.**—As a rule do not allow a clause to stand as the antecedent of *which*, *this*, or *that*. Such a fault may be remedied (a) by inserting as antecedent a noun that summarizes the preceding statement; (b) by making the subordinate clause coördinate with the other; or (c) by recasting the sentence.

Right. He neglected his work, a fact that accounts for his failure.
Right. He neglected his work; this fact accounts for his failure.
Right. His neglect of his work accounts for his failure.
Wrong. He neglected his work, which accounts for his failure.
Wrong. He neglected his work; this accounts for his failure.
Wrong. The train was delayed three hours, which meant that we should miss connection at Chicago.
Wrong. He caught cold nearly every time he went out of doors. This caused me much uneasiness.

3. Consistent reference.—Maintain consistency in pronouns; do not carelessly shift from *one* to *you*, from *he* to *one*, from *that* to *which*, from *its* to *their*, etc. (See **Construction, 13c2,** page 27.)

Right. If anyone wants a ride, he should hurry.
Wrong. If anyone wants a ride, you should hurry.
Right. The house that is on the corner and that faces west is the one I mean.
Wrong. The house that is on the corner and which faces west is the one I mean.

4. Indefinite reference.—Avoid a construction in which the pronoun has no obvious antecedent.

Right. Oranges and lemons are grown in the valley.
Wrong. They grow oranges and lemons in the valley.
Wrong. It was one of those cold, wintry days.
Wrong. In the book it says that you shouldn't use slang.

NOTE.—*It* may be used without an antecedent in impersonal constructions like *it seems, it snows, it is hot. One* is often used as an indefinite personal pronoun, and *they, we,* and *you* are sometimes allowable in the sense of *one* or *people in general.*

Allowable. One does not like to be scolded.
Allowable. You can lead a horse to water, but you can't make him drink.

5. Masculine or feminine antecedent.—Use *he, his, him*, not *he or she, his or her, him or her*, to refer to an antecedent that is either masculine or feminine. *He or she, his or her*, should be used only to refer to two antecedents of different gender.

Right. Every student must use his own desk.
Wrong. Every student must use his or her desk.
Right. Each boy and each girl must look after his or her locker.
Wrong. Each child must look after his or her wraps.

6. Remote or weak reference.—Avoid referring a pronoun to a remote antecedent or to an antecedent in an unemphatic position in the sentence.

Right. That was the night when we won the debate and when we were unable to return home on account of the blizzard. It was a night that I shall not soon forget.
Wrong. That was the night when we won the debate and when we were unable to return home on account of the blizzard. I shall not soon forget it.
Right. In one of his poems Shelley says, "If winter comes, can spring be far behind?"
Wrong. In one of Shelley's poems he says, "If winter comes, can spring be far behind?"
Wrong. Our play was a great success. We cleared enough money to pay for our class gift, and it was a very good bit of acting.
Wrong. I have just read Wells's latest book. He certainly is an interesting writer.
Wrong. If all the novels he discusses were destroyed, a reader in the next century could get from Mr.

Field's book a full view of American life of this day.

7. *Same* or *said*.—Do not use *same* or *said* instead of *it, them, this, the afore-mentioned*, etc.

Right. I have put up an important notice, and I call your attention to it.

Wrong. I have put up an important notice, and I call your attention to the same.

Wrong. The new catalogue is ready for distribution. Copies of the same may be secured at the library.

Wrong. Our school flag was stolen last week. Said flag was returned today, and the same was found to be torn and soiled.

8. Title of composition as antecedent.—Do not use a pronoun in the first sentence of a composition to refer to the title of the composition.

Right.

TENNIS

Tennis is a very interesting sport.

Wrong.

TENNIS

This is a very interesting sport.

9. Vague or implied reference.—Avoid a construction in which the pronoun refers to an antecedent only vaguely implied.

Right. John's sickness distressed his parents.

Wrong. John was sick and it distressed his parents.

Wrong. My father is a farmer. This is the occupation I intend to follow.

Wrong. You have missed nearly a month of school, and I am worried about it.

Wrong. We were going to have a sleigh ride, but it melted

22g. *SHALL* AND *WILL; SHOULD* AND *WOULD*

Distinguish between the uses of *shall* and *will*, *should* and *would*.

1. Condition and duty.—In subordinate clauses expressing a condition, and in statements expressing duty in the sense of *ought to*, use *should* in all persons.

Right. If you should come late, do not ring the bell.
Right. If it rains, he should take an umbrella.

2. Determination, willingness, etc.—To express determination, willingness, desire, promise, etc., on the part of the speaker, use *will* (*would*) in the first person, *shall* (*should*) in the second and third persons.

Right. I will go; you shall go; he shall go; we will go; you shall go; they shall go.

NOTE.—If the idea of willingness is expressed by an accompanying adjective, use *I shall* instead of *I will*.
Right. I shall (should) be pleased to go.

3. Futurity.—To express simple futurity, use *shall* (*should*) in the first person, *will* (*would*) in the second and third persons.

Right. I shall go; you will go; he will go; we shall go; you will go; they will go.

4. Habitual action.—To express habitual action, use *would* in all persons.

Right. He would work at his radio for hours.
Right. Every day I would play golf till noon.

5. Indirect discourse.—When direct discourse is changed into indirect discourse, the auxiliary used in the original statement is retained.

Right. I told her that I would sing. (*Direct.* I will sing.)
Right. I told her that I should be at home. (*Direct.* I shall be at home.)
Right. She asked him whether he would sing. (*Direct.* Will you sing?)
Right. She says that she shall come tomorrow. (*Direct.* I shall come tomorrow.)
Right. He says that he will do it if you want him to. (*Direct.* I will do it if you want me to.)

6. **Questions.**—In questions use the auxiliary expected in the answer.

Right. Shall I go? (*Answer.* I shall go.)
Right. Shall you go? (*Answer.* I shall go.)
Right. Will you go? (*Answer.* I will go.)
Right. Shall he go? (*Answer.* He shall go.)

Exercise. Supply the correct forms (*shall* or *will*, *should* or *would*) in the following sentences:

shall or will

1. I fear that you ..... miss your train.
2. ..... he be happy here?
3. ..... you be content to go?
4. Hurry or I ..... be drowned.
5. Tomorrow ..... be Sunday.
6. He ..... go in spite of the rain.
7. Where ..... he find his books?
8. I intend that you ..... see her.
9. I ..... gladly send you the information.
10. ..... you be willing to help me?

should or would

11. Where ..... you go if you were given a vacation?
12. I ..... be surprised if it ..... rain.
13. You ..... have the ball if I could find it.

14. I ..... advise you to try again.
15. ..... you have been kind enough to help me?
16. If he ..... come, I ..... like to see him.
17. I ..... be glad to know when you will come.
18. How ..... he be expected to know about the accident?
19. If I were you, I ..... not go so soon.
20. ..... they have come if they had been invited?

22h. TENSE

Choose the tense that expresses accurately the time of the action and that harmonizes with other tense-forms in the sentence. In other words, observe the correct sequence of tenses.

1. **Parallel constructions.**—Put verbs in parallel use into the same tense.

Right. I went as far as the park, and then I stopped.
Wrong. I would go down to the field every afternoon, and there I played ball for two hours.
Wrong. He tried to hold the audience until I arrived, and he had succeeded notably.

2. **Perfect infinitive.**—The perfect infinitive should be used only when the time expressed by it is antecedent to the time expressed by the main verb. The present infinitive denotes an action occurring at the same time as that expressed by the main verb or subsequent to it.

Right. I am happy to have won the contest.
Right. He is sorry not to have heard you sing last night
Right. I intended to write you sooner.
Right. I intend to write to you tomorrow.
Right. We should have liked to go with you.
Wrong. It was kind of you to have helped me.
Wrong. He was reported to be injured in the wreck.
Wrong. She planned to have seen you about it.

3. **Present Participle.**—The present participle should be used only when the time it indicates is the same as that indicated by the main verb. It should not be used to express time either prior to or subsequent to the time indicated by the main verb.

Right. Sitting before her fire she is a perfect picture of contentment.
Right. Walking down the street, I met an old friend.
Right. I have lived here ten years, having moved here in 1915.
Wrong. I have lived here ten years, moving here in 1915.
Wrong. Coming to town early in the morning, she was able to finish her marketing and to return home before noon.
Wrong. He left for Denver on Friday, arriving there two days later.
Wrong. He leaves for Denver on Friday, arriving there on Sunday.

4. **Subordinate clauses.**—Make the tense of the verb in a subordinate clause harmonize with the tense of the verb in the principal clause.

Right. He told me that he was ready to go.
Right. Every morning I would walk to the library, where I would do the required reading.
Right. She said that she would come back tomorrow.
Wrong. Industrial conditions made comfort hard to find by men who are working in the mines.
Wrong. I should have been on time if it were not for the storm.

5. **Universal truths.**—In indirect discourse use the present tense to express a universal truth (or an idea held to be true) that is independent of time.

Right. He insisted that to all appearances the earth is flat.

Right. He said that a good speaker is always in demand.

Wrong. He told me that Jupiter had eight moons.

Wrong. Franklin proved that lightning was electricity.

22i. VERB FORMS

Use the correct form of the verb for the past tense and for the past participle. Observe the following forms:

Present Indicative	*Past Indicative*	*Past Participle*
I am	I was	I have been
I begin	I began	I have begun
I come	I came	I have come
I dive	I dived	I have dived
I do	I did	I have done
I drag	I dragged	I have dragged
I draw	I drew	I have drawn
I drink	I drank	I have drunk
I eat	I ate	I have eaten
I get	I got	I have got
I go	I went	I have gone
I lay (transitive)	I laid	I have laid
I lead	I led	I have led
I leave	I left	I have left
I let	I let	I have let
I lie (intransitive)	I lay	I have lain
I prove	I proved	I have proved
I raise (transitive)	I raised	I have raised
I rise (intransitive)	I rose	I have risen
I set (transitive)	I set	I have set
I show	I showed	I have shown
I sit (intransitive)	I sat	I have sat
I swing	I swung	I have swung
I write	I wrote	I have written

23. IDIOM

Make your language conform to the requirements of English idiom. (See **Diction, 16e,** page 37.)

Right. This is different from what I expected.
Wrong. This is different than I expected.
Right. I was very much pleased with the concert.
Wrong. I was very pleased with the concert.

24. ITALICS

Use italics to differentiate a title, a word, or a phrase from the rest of the text.

To indicate that a word or a title should be italicized, underscore it with a single straight line. The punctuation mark following the italicized expression is also italicized. The rules that follow are consistent with the best current practice.

a. Emphasis.—As a rule do not italicize for emphasis.

Right. You may be sure that we had a delightful time.
Wrong. You may be sure that we had a delightful time.

b. Foreign words.—Italicize foreign words and phrases that have not become completely anglicized by frequent use.

Right. The following are italicized: in toto, in medias res, modus operandi, ibid., et al., laissez-faire.
Right. The following are not italicized: café, début, alibi, encore, et cetera, fiancé, gratis, per annum, per cent, versus, cf., cp., etc., viz., a. m., verbatim, vice versa.

c. Letters referred to as letters.—Italicize a letter, a figure, a word, or a phrase used to name itself—that is, when it is referred to as a letter, a figure, etc.

Right. Your a's look like o's and your 3's like 8's.
Right. Use fewer and's and but's in your writing and speaking.
Right. Accented is frequently mispronounced.

NOTE.—Some writers use quotation marks to enclose letters, figures, words, and phrases referred to as such, but the preferred practice is to italicize them. Sentences and long phrases may be enclosed in quotation marks instead of italicized.

d. Titles of books, periodicals, etc.—Italicize the titles of books, periodicals, newspapers, plays, poems, essays, paintings, etc., and names of ships and boats.

Right. I have just read Kipling's Jungle Stories and Shakespeare's Julius Caesar.
Right. Our library has a copy of Abbey's Sir Galahad.
Right. We take Saint Nicholas, the Youth's Companion, the American Boy, and the Springfield Republican.
Right. We engaged passage on the Adriatic.

NOTE 1.—*A* or *an* should be italicized if it is a part of the title; *the* may be italicized or not. The article and the name of a city used in the title of a newspaper or of a magazine are not italicized.

NOTE 2.—Names of the books of the Bible are usually italicized when they are referred to by simple title, but not when they are referred to as the Book of Psalms, the Book of Ruth, etc.

NOTE 3.—Some writers enclose titles in quotation marks, but the preferred practice is to italicize separate publications or works and to use quotation marks to indicate titles of chapters, articles, etc.

25. LOOSE, RAMBLING SENTENCES

Avoid loose, rambling sentences. (See **Unity, 48b1,** page 178.)

Right. We arrived early in the morning, and after riding around the city all day, we ate supper at the hotel. In the evening we went to hear the band in the park, but it rained so hard that we had to go home. We enjoyed ourselves, however, by playing games till ten o'clock.

Wrong. We arrived early in the morning and rode around the city all day and then we ate supper at the hotel after which we went to hear the band in the park, but it rained so hard that we had to go home where we played games till ten o'clock.

26. MANUSCRIPT

Prepare your manuscript with great care. Give special attention to the form and style of your writing.

In order that your composition may make its full appeal and be read with the greatest convenience, it is necessary that the suggestions here given be followed rather strictly.

a. Cancellations.—If you desire to cancel a word after it is written, either erase it neatly or draw one line through it. Do not enclose it in brackets or in marks of parenthesis.

b. Indentation.—Indent clearly and evenly the first lines of paragraphs. The first line of each paragraph should be indented nearly an inch. Indent only the first line of a paragraph.

c. Insertions.—If you desire to insert a word or a

phrase in the text, write the word or the phrase above the line and indicate the exact point of insertion with a caret (∧) placed beneath the line. Do not enclose inserted words in brackets or in marks of parenthesis unless these marks are a necessary part of the text.

d. Legibility.—Write legibly and without flourishes or peculiar methods of forming or connecting letters. Avoid breaks between letters of a word but leave spaces after words; do not crowd words or sentences together. Give special attention to *a's* and *o's*, *e's* and *i's*. Do not use circles for dots over *i's* and *j's* or for periods, or eccentric strokes instead of straight short bars in *t's*. Write out *and* on the line. Be especially careful in writing proper names.

e. Margins.—Keep even and generous margins around the writing. Leave at least an inch at the left and at the top of each page and half an inch or more at the right and at the bottom.

f. Paging.—Number the pages of your manuscript in the upper right-hand corner. Use Arabic numerals (1, 2, 3, etc.) for numbering pages.

g. Paper and ink.—Use regulation composition paper and write upon one side of the paper only. Use black or blue-black ink. The use of odd sizes of paper is an inconvenience to the teacher; the use of green or violet ink is regarded as an eccentricity.

h. Spacing.—Leave one or two lines blank between the title and the body of the composition. Do not leave a blank space at the end of a line unless it is the last line of a paragraph. Do not leave a blank line between paragraphs.

i. Title.—Write the title of the composition in the middle of the first line of the paper; capitalize the first word and all other words except articles, prepositions, and

conjunctions. Do not use quotation marks, periods, etc., unless they are called for by usual rules of punctuation. (See page 120.)

27. MOOD

Distinguish between the uses of the indicative and the subjunctive moods. (See **Grammar, 22e,** page 96.)

To express a condition contrary to fact, use the subjunctive.

Right. If Tim were here, we should start at once.

28. NUMBERS, REPRESENTATION OF

As a rule write out in full all numbers, including sums of money, that can be expressed in one or two words; use figures for all other numbers.

Right. He employs four thousand men and pays them eight dollars a day.
Right. I just bought a seven-dollar hat.
Right. The population of the city is 63,458.
Right. She paid twenty-two cents a yard for this ribbon.
Right. There are 365 days in a year.

a. Beginning a sentence.—Do not begin a sentence with a figure. Write out the number or recast the sentence.

Right. Ten thousand five hundred dollars was stolen from the City National Bank this morning.
Right. Bandits stole $10,500 from the City National Bank this morning.

b. Dates, street numbers, etc.—Use figures for dates, street numbers, and page references, except in formal social correspondence. (See **79i,** page 262.)

Right. He was born on February 21, 1914. He lives at 808 East Second Street.

Right. The lesson for tomorrow begins on page 58.

c. Groups of numbers.—Use figures to express several numbers or sums of money cited in a connected group. Use the dollar sign and figures for each sum denoting dollars, or dollars and cents, and figures without the dollar sign for each sum denoting cents.

Right. He received $1.65 a bushel for wheat, $1 for corn, and 75 cents for oats.

d. Names of streets.—Write out in full numbers below one hundred used as names of streets; use figures for higher numbers used as names of streets.

Right. He lives at 925 East Sixty-third Street.

Right. He lives at 2354 East 129th Street.

Right. He lives at 507 West 142nd Street.

NOTE.—In business correspondence and informal writing, figures are used rather freely, especially in designating names of streets.

e. Per cent.—In formal writing do not use the symbol to indicate per cent. The term "per cent" begins with a small letter and is not followed by a period except at the end of a sentence; it is not italicized. The number may be expressed by a figure.

Right. The bank pays four per cent on savings deposits.

29. OMISSIONS

Do not omit words necessary to the full and accurate expression of the thought.

This rule concerns the omission of words obviously intended to be included and of other words that either help

toward a complete understanding of what is meant or are grammatically necessary to the sentence.

29a. CONNECTIVES

Do not omit a connective that is needed to complete the thought or to make the meaning immediately clear. (See **Clearness, 7c,** page 11.)

1. ***And* in a series.**—In a series of words or phrases do not omit an *and* that is needed to show the proper grouping of the members of the series.

Right. He studies English, Latin, algebra, and history, and makes good grades in all subjects.
Wrong. He studies English, Latin, algebra, history, and makes good grades in all subjects.
Wrong. He bought candy, nuts, fruit, and gave them to the children.

2. **Article.**—Insert *a* or *an* before each of two or more words requiring different forms. (See **Clearness, 7c1,** page 11.)

Right. I read a story, an essay, and a poem.
Wrong. I read a story, essay, and poem.
Wrong. He is a careful and energetic worker.

3. **Preposition.**—Do not omit a preposition demanded by English idiom.

Right. This is the park that we have heard so much about.
Wrong. This is the park that we have heard so much.
Right. He developed fondness for his work and ability in it.
Wrong. He developed fondness and ability in his work.
Right, but awkward. He developed fondness for and

ability in his work. (See **Construction, 13b4,** page 26.)

Right. She was born on April twenty-fifth.
Wrong. She was born April twenty-fifth.

NOTE.—The preposition is freely omitted before such informal expressions as *any day*, *yesterday*, *this morning*, *tomorrow afternoon*, *last month*, and *next Sunday*.

Wrong. She has no love or faith in her sister.
Wrong. I am going to the fair Tuesday.
Wrong. I am not sure as to which society he belongs.
Wrong. We shall have a holiday November eleventh.
Wrong. He went away on the same bus that he came.
Wrong. He is hostile and prejudiced against us.

4. **Relative pronoun.**—As a rule do not omit a relative pronoun, especially in a sentence introduced by *there* or *it*.

Right. There were several persons who left the room.
Wrong. There were several persons left the room.
Wrong. It was a hard problem confronted me.
Wrong. There was nobody at the party heard of the fire.

NOTE.—In a restrictive relative clause (see page 131) the relative pronoun may be omitted if it is in the objective case and not preceded by a preposition.

Right. This is the book I received
Right. This is the boy I sent for.

5. ***That* as a conjunction.**—As a rule do not omit the conjunction *that* at the beginning of a noun clause following a verb of *saying*, *thinking*, *hoping*, or *feeling*. The omission of *that* may allow the subject of the clause to be mistaken for the object of the preceding verb.

Right. I felt that the price of the bicycle was too high.
Wrong. I felt the price of the bicycle was too high.

Wrong. He said the poem was rather difficult to read.
Wrong. We decided the subject needed further discussion.

29b. INTRODUCTORY WORDS

A word introducing parallel sentence elements should be expressed before each element.

This rule calls for the insertion of the article, the possessive adjective, the preposition, etc., before each of two or more parallel elements in order to make the coordination immediately clear. (See **Clearness, 7c,** page 11.)

29c. MATERIAL TO COMPLETE THOUGHT

Insert material needed to convey the full meaning. Avoid overcondensation.

Right. At our next meeting the annual election of officers will be held. For that reason every member should be present.
Wrong. At our next meeting the annual election of officers will be held. Every member should be present.
Wrong. My mind suddenly went back ten years, when I first started to school.
Wrong. I had a great desire to go to California. How could I get there?

29d. SUBJECT OF SENTENCE

Do not omit the subject of the sentence.

Right. I received your good letter this morning, and I am answering it at once.
Wrong. Received your good letter this morning and am answering it at once.

Wrong. The party will be held on Friday evening. Hope you can come. Shall meet the five o'clock train.

29e. SUMMARIZING WORD

After a series of particulars insert some word or phrase to show that what follows summarizes or otherwise applies to all the preceding items.

Right. He is a good father, a good husband, a good citizen—indeed he is all that any one could ask.

Wrong. He is a good father, a good husband, a good citizen—he is all that any one could ask.

Wrong. An increase in production, better facilities in transportation, and reduced prices to the consumer are the advantages of the proposed plan.

Wrong. Children playing in the alleys, dogs and cats fighting everywhere, fruit and vegetables exposed to dust and sun were the sights that greeted us.

29f. VERB FORM

Do not allow a single verb form to serve in two constructions unless it is grammatically correct in both. Insert the correct form in each construction. Do not use a form of *to be* as both copula and auxiliary.

Right. She has written and will write again.

Wrong. She has and will write again.

Right. The road was muddy and the hills were steep.

Wrong. The road was muddy and the hills steep.

Right. Our cottage is near the beach and is liked by all.

Wrong. Our cottage is near the beach and liked by all.

Wrong. He has twenty marbles and I fifteen.

Wrong. I have not and do not intend to go walking.

Wrong. She did not admire her Aunt Fanny as she once had and as her sisters still did.

Wrong. His grades were exceptionally high and discussed in faculty meeting.

Wrong. We have and are having a good time.

Wrong. The new school building is complete in every detail and admired by everybody.

Wrong. He has always and always will like music.

Wrong. After the fire was built and the tents put up, we were ready for supper.

30. PARALLELISM

Express in similar grammatical form ideas that are coördinate in rank—that are intended to serve the same function.

This principle of parallelism demands that if one of two or more sentence elements serving the same purpose is an infinitive, the others should be infinitives; if one is an adjective, the others should be adjectives; and so on. The repetition of introductory articles, prepositions, conjunctions, etc., is a great aid in making the parallelism obvious. (See **Clearness, 7c,** page 11.)

A simple statement of this rule may be given thus: Be sure that the coördinating conjunctions *and, but,* and *or* are used only between statements that are parallel in form.

Right. The band began to play and to march at the same time.

Wrong. The band began playing and to march at the same time.

Wrong. Many persons do not appreciate the beautiful in life or what is good.

Wrong. Since the coach is sick, and many of the players being out of town, the game has been postponed.

a. **Correlative conjunctions.**—Correlative conjunctions in a sentence should be followed by the same part of speech.

Right. She studied not only art but also music.
Wrong. She not only studied art but also music.
Wrong. I care neither for dancing nor like to play cards.
Wrong. He wanted either to go to the class party or to the ball game.

b. **Misleading parallelism.**—Do not express in similar grammatical form ideas that are intended to serve different functions.

Right. Because he refused to begin at the bottom so that he might equip himself better for his father's place, he was not given a position.
Wrong. Because he refused to begin at the bottom to equip himself better to take his father's place, he was not given a position.
Wrong. When he arrived home, and when I think of what he experienced at the camp, I am not surprised that he was too weak to walk.
Wrong. If what you say is true, and if I do not forget it, the lad deserves severe punishment.

c. **Part parallelism.**—In using the formula *a*, *b*, *and c*, make sure that all three elements are expressed in similar form.

Right. He enjoys tennis, golf, and baseball.
Wrong. To succeed, you must be truthful, industrious, and desire to learn.
Wrong. She was always kind, generous, and of a loving disposition.
Wrong. He told me to bring in some wood, to light the fire, and that I should then study my lessons.
Wrong. Careful, exacting, and a tireless worker, he gave promise of a successful and useful life.

31. PART OF SPEECH

Do not wrongly use one part of speech for another. (See **Diction, 16d4,** page 35; **Grammar, 22a,** page 83.)

a. Do not use an adjective for an adverb.

Right. He did his work well today.
Wrong. He did his work good today.

b. Do not use the preposition *like* for the conjunction *as.*

Right. Hold the wheel tight, as I do.
Wrong. Hold the wheel tight, like I do.

32. PERIOD FAULT

Do not write a subordinate part of a sentence as if it were a complete sentence. (See **Sentence, 38b,** page 149.)

Right. He brought us a bag of apples, which was a most welcome gift.
Wrong. He brought us a bag of apples. Which was a most welcome gift.

33. POINT OF VIEW

Maintain a consistent point of view within the sentence and within the paragraph. (See **Construction, 13c,** page 26.)

Do not carelessly change the person, the pronoun, the subject, the tense, etc.

Right. In order to make the car go faster, you must use more gasoline.

Wrong. In order to make the car go faster, more gasoline must be used.

Right. If anybody wants another sandwich, he may help himself.

Wrong. If anybody wants another sandwich, help yourself.

34. PUNCTUATION

Punctuate your sentences so that their exact meaning is immediately clear to the reader.

Punctuation marks are a distinct aid to clear and effective writing. If used properly, they help the reader by showing at a glance the relations of the different parts of the sentence. The use of punctuation marks should become so habitual with the writer that he will insert them during the actual writing; indeed, they should almost be a part of the thought process itself.

The following principles are those observed by educated writers and approved by the best authorities:

34a PUNCTUATION BETWEEN CLAUSES

Show the proper relationship between clauses by correct punctuation.

Some mark of punctuation is needed between the clauses of a compound sentence, whether or not the clauses are joined by a conjunction. Some complex sentences require commas between clauses, depending upon the nature, the position, or the importance of the subordinate clauses. (See **34a, 5, 6, 7, 8,** and **34g,** page 131.)

1. Coördinate joined by *and*, *but*, *or*, *nor*.—Short or unemphatic coördinate clauses joined by *and*, *but*, *or*, or

nor should be separated by a comma. Long or loosely connected coördinate clauses should be separated by a semicolon.

1. Tom is playing ball, and James is playing tennis.
2. I did not like the task, but it had to be done.
3. I shall not go, nor do I want you to go.
4. It was one of the coldest days of the year, with the wind blowing a gale; but we went on, determined to reach camp before dark.

2. Coördinate joined with conjunctive adverb.—Clauses joined by a conjunctive adverb (*hence*, *therefore*, *consequently*, *thus*, *however*, *moreover*, *so*, etc.) should be separated by a semicolon.

1. Ethel was sick; hence Mary had to go alone.
2. The road was very rough; nevertheless we kept going.
3. The school picnic was held yesterday; few students attended, however, on account of the rain.

3. Coördinate without conjunction.—Coördinate clauses not joined by a conjunction should be separated by a semicolon.

1. Bert is the best debater in school; he is almost a team by himself.
2. He came home late; in fact it was after midnight.

4. Correlative.—Correlative clauses introduced by *as* and *so* should be separated by a comma.

As a man soweth, so shall he also reap.—The Bible

5. Nonrestrictive.—Nonrestrictive clauses should be set off by commas. Restrictive clauses should not be set off at all. (See **34g**, page 131.)

Right. The apple I ate this morning, which my uncle gave me, was sweet. (Nonrestrictive)
Right. Apples that are green should not be eaten. (Restrictive)

6. Reason.—A clause of reason introduced by *as*, *because*, *for*, or *since* should be preceded by a comma.

1. He never took the trip, because he was always short of funds.
2. There is no use in going now, for the play is over.
3. I shall not go to the game, since I am not feeling well.

7. Result.—A result clause introduced by *and so* or *so that* should be preceded by a comma.

1. He is sick today, and so I had to come alone.
2. It rained yesterday, so that I could not come.

8. Subordinate clause first.—A subordinate clause preceding the principal clause should be followed by a comma.

1. While I was on my way home, I lost my purse.
2. If you find out when he is coming, let me know.

34b. PUNCTUATION AT END OF SENTENCE

Use the correct mark of punctuation at the end of a sentence.

The mark of punctuation to be used at the end of a sentence is determined by the nature or the form of the sentence, as follows:

1. Declarative. Use a period.
2. Exclamatory. Use an exclamation point.
3. Imperative. Use a period.
4. Interrogative. Use a question mark.

1. We shall take a ride tomorrow.
2. What a ghastly sight it was!
3. Throw me the ball.
4. Are you going to the game?

NOTE 1.—A polite command expressed with *will* is followed by a period, not by a question mark.

Right. Will you please close the door.

NOTE 2.—Condensed or elliptical phrases that constitute complete thought units are punctuated as sentences.

Right. Certainly. Of course. Not at all. Whose party? When? Indeed! For shame! Impossible!

34c. PUNCTUATION OF ENUMERATIONS AND EXAMPLES

Sentences containing enumerations or examples should be punctuated as follows:

1. Formal statement, list, etc.—An expression formally introducing a statement, a list, a question, etc., should be followed by a colon.

1. The following boys were present: John, Ted, Dick, and Tom.
2. This is what I want to know: When are we going to give the play?
3. What I am sure of is this: They have no good reason for going so soon.

NOTE.—No punctuation should be used before a list introduced informally.

Right. The boys present were John, Ted, Dick, and Tom.

2. *Namely, for example,* etc.—A sentence containing an example or an explanation introduced by *namely*, *that is*, *for example*, *in fact*, etc., should be punctuated as follows:

a. The introductory word should be followed by a comma.

b. The introductory word should be preceded by a dash or a comma if what follows is a word or a phrase.

c. The introductory word should be preceded by a dash or a semicolon if what follows is a clause.

1. The rules of grammar are derived from good usage—that is, the habits of language followed by educated writers and speakers.
2. This brings me to my last topic—namely, the influence of environment upon character.
3. He will make a very good president; in fact, I believe that he will make the best president we could find.

3. ***Such as, especially.***—A sentence containing an example introduced by *especially* or *such as* should be punctuated as follows:

a. No mark should be used after *such as* or *especially*.

b. A comma should be used before *such as* or *especially* unless the example is restrictive. (See **34g**, page 131.)

1. He likes rough and vigorous games, especially football.
2. His pockets are full of the usual objects, such as chalk, marbles, nails, screws, stones, and string.
3. His pockets are full of objects such as chalk, marbles, and nails. (Restrictive, no comma.)

34d. PUNCTUATION OF INTRODUCTORY ELEMENTS

Introductory words, phrases, and clauses should be set off by commas or not, according to the following provisions:

1. **Confusion.**—Any introductory element, long or short, should be followed by a comma if the omission of the comma would cause confusion.

1. As I walked along, the path became narrower.
2. Close by, a tiny waterfall could be seen.
3. Once outside, the boy ran as fast as he could.

2. Long phrases or clauses.—A phrase or a clause of considerable length standing at the beginning of a sentence should be followed by a comma, especially if it contains a verb form.

1. After he had passed his examinations, he was promoted.
2. Seated before the fireplace, he told his story.

3. Short phrases.—Introductory short phrases expressing relations of time, place, etc., should not be followed by commas.

1. In 1918 the armistice was signed.
2. During the war I was in Chicago several months.
3. Early the next day we started home.

4. *Yes, no, well, surely,* etc.—Such words as *yes*, *no*, *well*, and *surely*, modifying the sentence as a whole, should be followed by commas. Simple interjections should be followed by commas or by exclamation points, according to the degree of emotion expressed.

1. Yes, I intend to go.
2. No, I do not think so.
3. Well, I think it is time to go home.
4. Well, well! I'm glad to see you! Where have you been?
5. Oh, come along! But oh! the pity of it!

34e. PUNCTUATION OF PARENTHETICAL OR EXPLANATORY ELEMENTS

Parenthetical or explanatory elements should be set off from the rest of the sentence by appropriate punctuation.

These elements are usually enclosed in commas; but dashes or parentheses may sometimes be used to mark greater degrees of separation. (See **34e7**, page 127.)

1. Absolute phrases and clauses.—Absolute phrases and clauses should be set off by commas.

1. The day being hot, we went to the park.
2. Soon after, the rain having ceased, we started home.

2. Appositives and explanatory titles.—Appositives and explanatory titles should be set off by commas.

1. Mr. D. R. Kent, the new principal, lives in the corner house.
2. Armistice Day, November 11, ought to be a holiday.
3. R. A. Johnson, Ph.D., gave an interesting talk on birds.

NOTE 1.—Care should be taken not to set off apparent or restrictive appositives.

1. Jack the Giant Killer was a great hero.
2. The word *accented* is often mispronounced.
3. Shakespeare's play *Macbeth* is a great drama.
4. My Uncle John has arrived from Scotland.

NOTE 2.—An emphatic appositive may be set off by dashes.

His second reason—sickness—is more to the point.

3. Conjunctive adverbs or independent adverbial phrases.—Conjunctive adverbs or independent adverbial phrases should usually be set off by commas. If these elements make only a slight interruption in the sentence, no punctuation is necessary.

1. She was glad, however, to be invited.
2. It is obvious, therefore, that the plan should be adopted.
3. He soon recovered, I am glad to say, from his illness.
4. His accident was indeed a surprise.
5. It is therefore unnecessary to go.

NOTE.—Do not confuse a parenthetical *however* with *however* introducing an adverbial clause.

1. I do not think, however, that he will come. (Parenthetical.)
2. However late you come, you will be welcome. (Clause.)

4. Dates and geographical names.—Explanatory dates and geographical names should be set off by commas.

1. April 25, 1917, was the date of her birth.
2. He rented our farm in March, 1920.
3. He moved to South Bend, Indiana, in 1910.
4. Mr. J. C. Byers, of San Diego, will be the speaker.

5. Direct address.—Names in direct address should be set off by commas.

Here, Bob, carry this bundle for me.

6. Nonrestrictive elements.—Nonrestrictive elements should be set off by commas; restrictive elements should not be set off at all. (See **34g,** page 131.)

Right. Bert, moving slowly through the crowd, at last reached the office. (Nonrestrictive.)

Right. The boy moving slowly through the crowd is my brother. (Restrictive.)

7. Parentheses, dashes, brackets.—Parentheses or dashes may be used instead of commas to mark a greater degree of separation. Parentheses are commonly used to enclose material foreign to the sentence, such as explanatory dates and references, or confirmatory figures. Brackets are used to enclose editors' corrections or explanations inserted in a quoted text and to enclose such words as *applause*, *laughter*, and *hurrah* inserted in the report of a speech.

1. She came home—just imagine it if you can—with four trunks full of clothes.
2. The next book (*Kenilworth*) deals with the reign of Elizabeth.
3. During the next year (1918) he wrote three stories.
4. I enclose a draft for fifty dollars ($50).
5. "I cannot dismiss this section without a wish that this author [Chaucer] should be more generally studied." —WARTON

8. Parentheses or dashes with other marks.—Use commas or other marks of punctuation with parentheses or dashes according to the following rules:

a. A comma (or any other appropriate mark of punctuation) should be placed after the second mark of parenthesis following parenthetical matter if such a mark would be needed were no parenthetical matter present. No mark of punctuation should precede or follow the first mark of parenthesis.

b. As a rule commas and dashes should not be used together. So construct sentences that it will be unnecessary to use a comma and a dash together. One mark should serve the purpose.

c. A complete sentence enclosed in parenthesis and standing between sentences is followed by the ordinary mark of punctuation within the second mark of parenthesis. (It begins with a capital letter.) If it stands within the body of another sentence (whether between dashes or parentheses), it takes no end punctuation unless it requires a question mark or an exclamation point, which is placed within the second dash or mark of parenthesis. (A parenthetical sentence standing within the body of another sentence begins with a small letter.)

1. After he had completed the work of that year (1923), he went to live on the farm.
2. Just as the door bell rang—I was upstairs at the time—the baby fell off the bed.
3. She came here in 1920 (that was the year of the big fire) and moved away in 1924.
4. Long Jim—have you ever seen his equal?—has had another fight.
5. I offended her (alas and alas!) by staying at home.

34f. PUNCTUATION OF QUOTATIONS AND SPEECHES

Be sure that all quotations and speeches are properly separated from the rest of the text.

Every directly quoted word or phrase should be enclosed in double quotation marks (" ") and should be appropriately separated from introductory or explanatory words used with it. A quotation consisting of several uninterrupted sentences requires quotation marks before the first sentence and after the last. A quotation consisting of several paragraphs requires quotation marks at the beginning of each paragraph, but at the end of the last paragraph only.

1. Conversation.—In reproducing conversation, put each speech of a different person into a separate paragraph. Explanatory words (or comment) accompanying a speech may be put into the same paragraph with it.

"When are you going?" I asked.
"Today. Now."
"Going alone?" I ventured cautiously.
"No," he said, getting up and putting on his hat.

2. Explanatory phrases.—Explanatory phrases accompanying a quoted speech should be set off from the speech.

These may precede or follow the quoted speech or stand between portions of it. Observe the following rules:

a. Introductory words preceding a quotation should be followed by a comma if the quotation is short; by a colon if the quotation is long or is formally introduced.

1. He said, "If you call for me, I shall go along."
2. After being introduced by the chairman, Senator Nelson said with great feeling:

"I am deeply concerned with developing a spirit of friendliness among all nations. It does not seem right that the most favored nation should stand aloof at this time of anxiety and turmoil. . . ."

b. The explanatory phrase following a quotation or standing between portions of a quotation should begin with a small letter and should not be enclosed within the quotation marks.

The explanatory phrase should be preceded by a comma unless a question mark, an exclamation point, or a dash is needed as the normal punctuation.

If the separated portions of the quotation are independent clauses, a semicolon or a period should be placed after the explanatory phrase; otherwise a comma should be used.

A question that is interrupted by an explanatory phrase should be followed by a question mark at the end of the sentence only.

1. "I shall see you tomorrow," she said.
2. "When shall you return?" I asked.
3. "You!" she exclaimed. "Impossible!"
4. "I didn't suppose—" she began, but suddenly stopped.
5. "I have another engagement," she said; "consequently I cannot come."
6. "I am going to the city today," he said. "Do you want to go along?"

7. "The flowers are now in bloom," she writes, "and the birds sing constantly."
8. "What shall you do," he asked, "when you get there?"

3. Quotation within a quotation.—A quotation within a quotation should be enclosed in single quotation marks (' ').

"You should have heard Dick call off the events," he said. "Everybody laughed when Dick shouted, 'All out for the mile jump!'"

4. Quotation marks used with other marks.—Be sure that all punctuation marks used in conjunction with quotation marks are correctly placed.

a. The comma and the period should always be placed within the quotation marks.

b. The semicolon, the colon, the question mark, the exclamation point, and the dash should be placed outside the quotation marks unless they are a part of the quotation. If they are a part of the quotation, they belong within the quotation marks.

c. A question mark or an exclamation mark should not be followed by a comma, a semicolon, or a period.

1. (Observe the sentences quoted under 34f2.)
2. Did I hear you say, "The game is lost"?
3. Keats says, "A thing of beauty is a joy forever"; and most persons agree with him.

34g. PUNCTUATION OF RESTRICTIVE AND NONRESTRICTIVE MODIFIERS

Nonrestrictive (or explanatory) clauses and phrases should be set off by commas. Restrictive clauses and phrases should not be set off by commas.

A clause or a phrase that merely gives incidental information about the word it modifies (or with which it is in apposition) without being at all necessary to identify or to define that word is a nonrestrictive modifier; it may be omitted without essentially affecting the idea presented. A clause or a phrase that is absolutely necessary to the identification or to the definition of the word it modifies—that shows exactly what person or what thing is meant—is a restrictive modifier; it may not be omitted without destroying the meaning intended.

1. Adjective clauses and phrases.

Nonrestrictive. Set off by commas.

1. The desert, where it seldom rains, is unpleasant.
2. Brown's house, which I think is for rent, is on College Avenue.
3. The water, fresh from the well, is cold.
4. Miss Helen Bixby, of Boston, was my guest over Sunday.

Restrictive. No commas.

1. A place where it never rains is unpleasant.
2. A house that is for rent cannot be found.
3. The water in the pitcher is cold.
4. Apples that are wormy should not be sold.

2. Noun clauses and phrases.

Nonrestrictive. Set off by commas.

1. My first objection, that the plan is untried, cannot be ignored.
2. His next offer, to pay all our expenses on the trip, was not accepted.

Restrictive. No commas.

1. My objection that the plan is untried cannot be ignored.
2. His offer to pay all our expenses on the trip was not accepted.

34h. PUNCTUATION OF SERIES, REPETITIONS, ADDITIONS, BREAKS, ETC.

Elements in a series and words repeated for emphasis should be separated by commas. Words added to a previous construction should be set off by a comma or a dash. A break or a hesitation in a sentence should be indicated by a dash.

1. **The *a, b, and c* construction.**—Each member of the series *a, b, and c*, or *a, b, or c* (except the last), should be followed by a comma, including the member before the conjunction.

1. Red, white, and blue flowers bloom in my garden.
2. In the park we saw monkeys, bears, lions, and seals.
3. Either Bob, John, or Tom must rake the yard.

NOTE.—Members of a series containing parts set off by commas are usually separated by semicolons. Members of a series of coördinate clauses may be separated by commas or by semicolons. (See **34a**, page 120.)

1. We have lived in Oxford, Ohio; Evanston, Illinois: Lawrence, Kansas; and San Diego, California.
2. Reading maketh a full man; conference a ready man; and writing an exact man.—BACON

2. Additions or afterthoughts.—An addition or an afterthought may be separated from the rest of the sentence by a comma or a dash.

1. He is an old man, vigorous and energetic.
2. As soon as we could, we got into the water—fell into it, I mean.

3. Appositives.—Appositives may be set off by commas or dashes, according to the emphasis desired. (See **Parenthetical Elements, 34e2,** page 126.)

4. Break or hesitation.—A break or a hesitation in a sentence should be indicated by a dash.

1. I want you to read this—why, where are you?
2. What did you do with your—your—your tweezers?

5. Contrasted elements.—Two consecutive contrasted word groups introduced by *not* and *but* should be separated by a comma. The first group should also be preceded by a comma.

He went home, not because he wanted to, but because his father sent for him.

NOTE.—A single element introduced by *not* may be set off by commas for emphasis.

1. Fair dealing, not mercy, is what he asks for.
2. I sent for Mary, not Helen.
3. She was late, and was not able to get into the hall.

6. Coördinate elements.—Coördinate words or phrases used in a series without connectives should be separated by commas.

1. She is a wise, sympathetic, hard-working teacher.
2. His sharp, piercing look startled me.
3. I was impressed by his alertness, his strength, his enthusiasm.

NOTE.—If the adjectives are not coördinate in value, each one modifying the whole group that follows, commas should not be used.

One cold March morning I met a funny little old man.

7. *Etc.* **at the end of a series.**—The abbreviation *etc.* following an enumeration should be preceded by a comma and followed by a period and a comma. If it is the last word of the sentence, it should be preceded by a comma and followed by a period only.

Books, pencils, paper, etc., littered the floor.

8. **Question added to a statement.**—A declarative statement and an attached question should be separated by a comma.

1. This is a real storm, isn't it?
2. You are going to the game, aren't you?

9. **Repeated words.**—Words repeated for emphasis should be separated by commas or dashes.

1. Anxiously, anxiously she waited for news from the mine.
2. It was a narrow passage—narrow even for one as slim as Jerry.

10. **Summarizing word.**—Use a dash before a summarizing word or phrase.

1. To carry out the ashes, to sweep the walks, to wash his teeth—these duties were the bane of his life.
2. Her love for children, her ministry to the sick, her kindness to old people—all these qualities endear her to everybody.

34i. SUPERFLUOUS OR WRONG MARKS

Do not use a mark of punctuation where it is unnecessary, and do not use a wrong mark. Avoid the following blunders:

1. **Comma for period or semicolon.**—Do not use a comma between coördinate clauses not joined by a conjunction; use a period or a semicolon. (See **38a**, page 148.)

Right. It was a disagreeable night; rain and wind kept us all awake.
Wrong. It was a disagreeable night, rain and wind kept us all awake.

2. **Comma superfluous.**—Do not use commas in the following constructions:

a. To set off an introductory phrase that is not parenthetical, or to indicate a slight pause.

Right. Within a day or two I shall write to you again.
Wrong. Within a day or two, I shall write to you again.
Right. Over the fence leaped the dog.
Wrong. Over the fence, leaped the dog.

b. Before the first item in a series, or after the last item preceded by *and*.

Right. The yard is full of pink, white, and red peonies.
Wrong. The yard is full of, pink, white, and red, peonies.

c. Before *that*, *what*, *when*, *why*, *how*, etc., in indirect discourse.

Right. He said that they could not come.
Wrong. He said, that they could not come.
Right. She asked me when I intended to go.
Wrong. She asked me, when I intended to go.

d. To set off a restrictive modifier.

Right. An umbrella that leaks is of little use.
Wrong. An umbrella, that leaks, is of little use.

3. Dash for period or comma.—Do not use a dash where a period or a comma should be used. The dash is used too frequently and too carelessly in letters. Do not use it without an intelligent regard for its special function. (See **34h,** page 133.)

Right. You should have been at the dinner held at the High School last Saturday. We had a good attendance, good things to eat, and good speeches.
Wrong. You should have been at the dinner—held at the High School last Saturday—We had a good attendance—good things to eat—good speeches.

4. Hyphen at beginning of line.—Do not put a hyphen, a comma, a semicolon, a colon, a period, a question mark, or an exclamation point at the beginning of a line. A dash or the first mark of parenthesis may stand at the beginning of a line.

5. Period or semicolon for comma.—Do not use a period or a semicolon between a subordinate clause and the principal clause. (See **38b,** page 149.)

Right. The boys staked out the tent while the girls prepared supper.
Wrong. The boys staked out the tent. While the girls prepared supper.
Right. We shall start tomorrow if it does not rain.
Wrong. We shall start tomorrow; if it does not rain.

6. Period with question mark or exclamation point.—Do not use a period with a question mark or with an exclamation point.

Right. I heard him ask, "What is the trouble?"
Wrong. I heard him ask, "What is the trouble?".

7. Question mark superfluous or wrong.—Do not use a question mark—

a. After an indirect question. Use a period.

Right. She wanted to know where I was going.
Right. I wonder whether you will agree to this plan.
Wrong. She wanted to know where I was going?

b. After a polite command phrased as a question. Use a period.

Right. When you get home, will you please write to me at once.
Wrong. When you get home, will you please write to me at once?

c. To suggest humor or irony.

Right. It would seem that some of the prominent men of the country ought to be in jail.
Wrong. It would seem that some of our best (?) citizens ought to be in jail.

8. Quotation marks with an indirect question.—Do not use quotation marks with an indirect question.

Right. He told me that he would come tonight.
Wrong. He told me that he "would come tonight."

9. Semicolon for comma. (See **34i5**.)

35. PUNCTUATION MARKS, SUMMARY OF

Apostrophe—

1. In writing contractions—**42b**
2. In writing plurals of letters, words, etc.—**42e**
3. In writing possessives.—**42f**

Colon—

1. Before formal enumeration—**34c1**
2. Before long quotation—**34f2a**
3. With quotation marks—**34f4**

Comma—

1. After interjections—**34d4**
2. After introductory phrases and clauses—**34d2**
3. After introductory words like *yes*, *no*, and *surely*.—**34d4**
4. After subordinate clause preceding principal clause—**34a8**
5. Before *especially* and *such as*—**34c3**
6. Before question attached to statement—**34h8**
7. Before reason clause introduced by *as*, *because*, etc.—**34a6**
8. Before result clause introduced by *and so* or *so that*—**34a7**
9. Before short quotation—**34f2**
10. Between coördinate clauses joined by a conjunction—**34a1**
11. Between correlative clauses introduced by *as* and *so*—**34a4**
12. Between words in a series—**34h6**
13. Between words in the series *a*, *b*, *and c*—**34h1**
14. Between words repeated—**34h9**
15. Comma fault—**38a**
16. To prevent misreading—**34d1**
17. To set off absolute phrases and clauses—**34e1**
18. To set off appositives and explanatory titles—**34e2**
19. To set off additions and afterthoughts—**34h2**
20. To set off dates and geographical names—**34e4**
21. To set off *however*—**34e3**
22. To set off names in direct address—**34e5**
23. To set off nonrestrictive phrases and clauses—**34g**
24. To set off parenthetical words, phrases, or clauses—**34e**

25. To set off title after a name—**34e2**
26. With contrasted elements—**34h5**
27. With *etc.*—**34h7**
28. With explanatory phrase in quotation—**34f2b**
29. With *namely, that is,* etc.—**34c2**
30. With parentheses—**34e8**
31. With quotation marks—**34f4**

Dash—

1. Before emphatic appositive—**34e2**
2. Before repeated word—**34h9**
3. Before summarizing word—**34h10**
4. To indicate break or hesitation in sentence—**34h4**
5. To set off an afterthought—**34h2**
6. To set off parenthetical matter—**34e7**
7. Used too freely—**34i3**
8. With *namely, that is,* etc.—**34c2**
9. With other marks—**34e8**

Exclamation Point—

1. After an exclamatory sentence—**34b2**
2. After interjections—**34d4**
3. Before explanatory phrase in a quotation—**34f2**
4. With parentheses or dashes—**34e8**
5. With quotation marks—**34f4**

Hyphen—

1. Between parts of compound word—**42c**
2. Between syllables of word broken at end of line—**44a**

Parentheses—

1. To enclose material foreign to sentence—**34e7**
2. With other marks—**34e8**
3. Wrong to cancel word—**26a**

Period—

1. After abbreviations and initials—**12a2**
2. After declarative sentence—**34b1**

3. After imperative sentence—34b3
4. Period fault—38b
5. With parentheses—34e8
6. With quotation marks—34f4

Question Mark—

1. After interrogative sentence—34b4
2. With explanatory phrase in quotation—34f2
3. With parentheses or dashes—34e8
4. With quotation marks—34f4

Quotation Marks—

1. Conversation—34f1
2. Interrupted quotation—34f2
3. Paragraphs, several—34f
4. Quotations and speeches—34f
5. Quotation within quotation—34f3
6. Sentences, several—34f
7. With other marks—34f4

Semicolon—

1. After explanatory phrase in quotation—34f2
2. Before *namely*, *that is*, etc.—34c2
3. Between clauses joined by conjunctive adverb—34a2
4. Between coördinate clauses joined by conjunction—34a1
5. Between coördinate clauses not joined by conjunction—34a3
6. With quotation marks—34f4
7. Wrong for comma—34i5

Exercises. Insert capitals, punctuation marks, italics, etc., in the following exercises. Paragraph where necessary.

1. It was a sultry summer afternoon.I had been traveling for several hours and still had a long tiresome ride

before me weary of the dust smoke and continual noise I read the Chicago tribune very thoroughly and then tried to amuse myself by observing the passengers but all seemed dull and commonplace until I noticed a distinguished looking gentleman who had just entered the car he was the type of man that attracts a green country boy like me his great stature and broad shoulders gave him a superb physique his hair was iron grey and his face though not wrinkled was very pale and the pallor was enhanced by a pair of black glowing eyes that seemed to shed a light over the whole car he walked down the aisle and no vacant seat being near he consented to share mine.

2. As the result of a story in the youths companion it became the custom of the boys of our neighborhood to go the night before easter to some secluded spot where we could build a fire cook eggs and indulge in the delightful terror aroused by ghost stories the last of these midnight revels that I attended has left such an impression that every detail is vividly photographed upon my memory it had been rainy for several days and upon this night low dark clouds were driving across the sky allowing the moon to show for a few moments and again casting a shadow whose blackness was intensified by the preceding light the place chosen for the feast was upon a point of land formed by a horseshoe shaped curve of a creek known as little jordan this stream which in summer was merely a succession of pools connected by shallow riffles now flowed black and sullen within a few inches of the top of its ten foot banks directly in front of the opening of the horseshoe was a knoll covered with a growth of prairie willows that showed black and scraggy in the fleeting moments of moonlight the place was fairly heavy with lonesomeness the nearest house was two miles away and out of sight the dark water slipping along between the full banks gave

forth an oily gurgling while the chill spring wind groaned and sighed in the bare branches of the willows with sounds that seemed not of this earth.

3. Nearly everyone possesses some kind of pocketbook whether he has any use for it or not in a city a purse is mans constant companion and therefore it is usually a good index of his life showing whether he is busy or idle prosperous or unfortunate my purse was the christmas gift of a friend last year and for almost twelve months it has been in constant use it is a ladies combination pocket book and card case about five inches long and three wide the outside is of fine grained brown leather which is said to be the skin of a monkey originally two sterling silver mountings of florentine design decorated the corners of the card case one was lost recently and only a clean place on the leather remains it is evidently missed however for its companion piece is about to follow.

4. The old mill is useless now the little driveway before the door is overgrown with grass there are no wheel tracks upon it the fowls wander leisurely and unmolested before the door which seems to have been untouched for years a wagon loaded with grain rattles by it would be useless to pause for the mill cannot grind the grain there it stands with a melancholy look feeble and useless pushed off like an aged parent by his heartless children thus it stands by the side of the youthful stream surrounded by the bloom of early summer a sad reminder of death in the midst of life.

5. The fifth avenue bridge was turning and I could see the train that I had intended to catch just pulling out so what was the use of worrying an important little tug with its unwieldy load puffed on regardless of the smoke that choked the onlookers as I turned my back on the offender my eyes rested on a familiar sight a fruit stand

it was a typical stand such as is pictured by the minds eye when the name italian fruit stand is mentioned the headquarters of this tiny establishment were not much larger than a piano box having a door at one end and a side wall made of small panes of glass in front of this little room was a sloping shelf on which were displayed the wares.

6. Once in a far away land there lived in a cupboard a number of lily bulbs they had been there for a long time so long in fact that they began to get dissatisfied a little later while one was complaining of its lot a man took it out of the cupboard and hid it in the ground the bulb resented this all the more for while it did not like the cupboard such a place was better than all this damp and dirt and when it complained all the clods of earth seemed to press the heavier upon it.

7. As I sat in my office one winter afternoon I was thinking of the jolly time I had had with my friends at the club the previous saturday night suddenly the telephone bell rang I arose slowly and went to answer the call well I said in that frosty but inquiring tone in which one always answers a telephone call is that you ralph came a voice over the wires which I recognized to be that of my sister yes I replied what is it well I wish that you would find that sample of blue dimity in my pocket book marked ten cents a yard and get one half a yard of it at mandels which is marked ten cents a yard I asked the pocket book or the dimity you remember she continued without noticing my frivolous remark that you placed my pocket book in your overcoat last tuesday night she rang the bell in my ear and left the telephone without giving me a chance to say that I did not remember any such thing I went to my overcoat and found the purse in one of the pockets.

8. He is a bad little boy he never goes to sunday school he is never clean except on sunday morning when his mother scours him up as she does her kitchen floor on saturday as a part of her regular weeks program and he stays clean only for the short space of time that it takes him to scamper to the nearest mud puddle he never says yes maam and no maam as good little boys do but always yep and naw we first made his acquaintance one evening when we found him staring in at a shop window and about to swallow a bit of frosted cake mutilated almost beyond recognition that he had taken from the bag he was carrying home to his mother when we called his attention to this little irregularity in conduct he gave us an undaunted look and merely remarked that his maw didnt care and that it was none of our business anyway a fact that we could not gainsay.

9. The golden crowned kinglet do you know him an exquisite creature the tiniest of our winter birds excepting the wren in fact with the exclusion of the hummingbird the tiniest of all he is just four inches in length from the tip of his little black bill to the farthermost edge of his daintily notched tail his wings are brown his back olive green his breast dull white his head ah he is a kinglet indeed the tiny head bears a royal crown golden and orange and black his wee majesty though fragile in appearance is nevertheless a hardy little fellow visiting us only when summer is well gone and leaving us early in the spring.

10. On this bright cold morning the barn yard is full of stir and bustle the calves busily munching their breakfast of crackling corn stalks push each other roughly aside in their efforts to share alike their moist pink noses are thrust out inquiringly at every unusual sound but their feast soon calls them back the pigs in their sties grunt over their corn or huddle close together in the heaps of straw

their fat sides steaming with warmth a flock of ducks disturbed by a sudden noise waddle clumsily over the frozen ground one plump duckling can scarcely lift his cold feet and so he hops for a little distance and then tucks one leg up among his warm feathers the leader struts on with his important quack quack unconscious of everything but his prominent position in a sunny corner a number of turkeys their red wattles almost blue with cold are trying to find a warm spot for their feet the chickens alone headed by two fatherly roosters walk about in their dainty way and look for food without a thought of cold as they gather at the call of the senior rooster to inspect a choice tidbit a cottontail on his way home from a foraging expedition dashes through the group causing a great uproar in the distance the guineas are repeating their sharp pot rack pot rack a cloud of sparrows settle around a pail of meal and fight and chatter incessantly the windmill gives a cheerful squeak as a mischievous december breeze rattles it even the snow sparkles and in the barn yard the winter morning is a time of good cheer.

36. REFERENCE OF PRONOUNS

Be sure that every pronoun you use refers immediately to its antecedent, definitely and properly expressed or accurately implied. (See **Grammar, 22f,** page 98.)

Right. He said to his uncle, "I am sorry that I was not at home when you called."

Wrong. He told his uncle that he was sorry he was not at home when he called.

Right. He gave to the dog the meat that was left from dinner.

Wrong. He gave the meat to the dog that was left from dinner.

37. REPETITION

a. Avoid careless repetition of words or phrases. (See **Effectiveness, 18c,** page 76.)

Right. Many persons who are poor live in the less desirable sections of the city.

Wrong. Many persons who are poor live in the poor sections of the city.

b. Gain clearness by the repetition of necessary words. (See **Clearness, 7c,** page 11.)

To insure immediate clearness, repeat the article, the possessive or the demonstrative adjective, the auxiliary, the conjunction, the preposition, etc.

Right. The president and the secretary are out of the city.

Wrong. The president and secretary are out of the city.

Right. He has been on time every morning and has never missed a class.

Wrong. He has been on time every morning and never missed a class.

Wrong. The building was inspected by the persons who gave the money for erecting it and the officers of the college.

Wrong. He is a personal friend of his former and present employer.

c. Gain effectiveness by the repetition of words to be emphasized. (See **Effectiveness, 18b,** page 75.)

Effective. He had tar all over him—tar on his hands and face, tar on his clothes, tar in his hair.

Weak. He had tar all over him—on his hands and face, on his clothes, and in his hair.

38. SENTENCE

Avoid fundamental errors in the form and structure of sentences.

Make sure that each sentence is complete—that it has a subject and a predicate.

NOTE.—Usually both subject and predicate are expressed in the sentence, although either or both may be omitted if they are readily supplied from the context. A sentence that omits either subject or predicate (or both) is an elliptical sentence.

"When are you going home?"
"Today."
"On the train?"
"No."

38a. COMMA FAULT

Do not write two sentences as if they were one sentence.

This error is known as the comma fault or the comma sentence—that is, the use of a comma where a period or a semicolon is needed. Two unconnected independent clauses wrongly written as one sentence should either be written as two sentences, be joined by a coördinating conjunction, or be separated by a semicolon; or one clause should be made subordinate to the other.

Right. Thoreau is the author of *Walden*. This book contains many fascinating descriptions of nature.

Wrong. Thoreau is the author of *Walden*, this book contains many fascinating descriptions of nature.

Wrong. He went to town yesterday, it rained all day.

Wrong. "I am glad to see you," he said, "when did you arrive?"

38b. PERIOD FAULT

Do not write a part of a sentence as if it were a complete sentence.

This error is known as the period fault—that is, the use of a period or a semicolon where a comma is needed. Sometimes the fragment should be made into a sentence; sometimes it should be joined to the sentence to which it belongs.

Right. The next puff of wind seemed to blow all the rain away. The air was full of flying water.

Wrong. The next puff of wind seemed to blow all the rain away. The air being full of flying water.

Right. We spent the day in the park, where we found many things of interest.

Wrong. We spent the day in the park. Where we found many things of interest.

Wrong. She came home late. Thinking that the work was all done.

Wrong. We were asked to purchase two books. One of which had just been published.

Wrong. He is fond of games. Especially tennis and golf.

Wrong. One way in which chemistry is of use to medicine is in discovering what things are made of. This kind being called analytical chemistry.

Wrong. Mother said that there was no need of my going to the store. That she had already done the marketing.

38c. SUBORDINATION AND COÖRDINATION

Make sure that the relationship between clauses is identical with the relationship between the thoughts expressed in those clauses.

1. Coördination of subordinate idea.—Do not join by a coördinating conjunction expressions that are not logically and grammatically coördinate.

Right. Inasmuch as he has lived in this town for thirty years, he knows nearly everybody in it.

Wrong. He has lived in this town for thirty years, and he knows nearly everybody in it.

Wrong. He went to live with his aunt, and she was his nearest relative.

Wrong. The water in the lake is very cold, and it comes from mountain streams.

Wrong. The barn, old and dilapidated, and which we had used as a meeting place, was struck by lightning.

2. Subordination of coördinate idea.—Do not express a subordinate relationship between ideas that are logically coördinate.

Right. He was born in Wisconsin in 1868, but he spent his early years in Maine.

Wrong. Born in Wisconsin in 1868, he spent his early years in Maine.

Wrong. The gymnasium is in the basement, while the assembly room is on the second floor.

Wrong. Educated at Yale, he later practiced law in Cleveland.

Wrong. Born on a farm in Ohio sixty years ago, he began to earn his living at the age of ten.

3. Upside-down subordination.—Put the main idea of a sentence into the principal clause, and the subordinate idea into a subordinate clause or phrase.

Right. When he took off his hat, we noticed that he was bald.

Wrong. He took off his hat, when we noticed that he was bald.

Wrong. Everybody was singing, when the booming of cannon was suddenly heard.

Wrong. He turned the corner, when he unexpectedly ran into the ditch.

39. SEQUENCE

Be sure that words, phrases, and clauses are properly placed in the sentence. Keep related elements together. (See **Clearness, 7b,** page 9.)

Be especially careful of the position (1) of such words as *only*, *just*, *ever*, and *almost* (**7b4**); (2) of correlative conjunctions (**7b2**); and (3) of relative clauses (**7b7**).

Right (1). I want to borrow only ten dollars.

Ambiguous. I only want to borrow ten dollars.

Right (2). He bought not only marbles, but also a knife, a top, and some string.

Wrong. He not only bought marbles, but also a knife, a top, and some string.

Right (3). Any tree that falls down in our yard would be cut up for wood.

Wrong. Any tree in our yard that falls down would be cut up for wood.

40. *SHALL* AND *WILL; SHOULD* AND *WOULD*

Distinguish between the uses of *shall* and *will*, *should* and *would*. (See **Grammar, 22g,** page 102.)

To express simple futurity, use *shall* (*should*) in the first person, *will* (*would*) in the second and third persons.

Right. I shall write to you on Monday.

Right. I should be glad to have you call upon me soon.

Right. He will call upon you tomorrow.

41. SLANG

As a general rule avoid all slang in both speech and writing. (See **Diction, 16g,** page 39.)

Avoid such expressions as the following:

you bet	put on the dog	peachy
I'll say it is	give him the once over	peppy

42. SPELLING

Spell words correctly. Of two correct forms choose the simpler.

There is no excuse for incorrect spelling. There may be several explanations of it; but no legitimate excuse for it can be offered.

Careless pronunciation, confusion, wrong association, and ignorance of etymology and of the laws of sounds probably explain most of the common blunders in spelling. Whatever else may be said, the basis of correct spelling is the habit of accuracy. It would seem then that complete success in spelling might be attained by a determined and persistent exercise of the will. Anyone who really desires to learn to spell can do so if he will apply himself to the task. If you have difficulty with spelling, the following suggestions should prove useful:

1. Look at a word closely until a complete visual impression of it is formed; see all the letters and note their position with reference to other letters.

2. Give attention to the sound of a word; hear it and speak it correctly. Read aloud frequently for the purpose of developing correct pronunciation of words and a feeling for words.

3. Keep a record of all words you misspell; write each

word a dozen times and pronounce it syllable by syllable as you write; underscore the part of the word that causes you trouble. Associate each misspelled word with others similarly spelled that cause no trouble.

4. Study the etymology and the history of the words you misspell and use those words constantly in your written work. Associate them with other words derived from the same root.

5. Get into the habit of consulting a dictionary frequently; have one always close at hand. Whenever you look up a word in the dictionary, make a special effort to fix the spelling in your memory.

If these suggestions are followed diligently, the improvement in your spelling will be surprising. As a further aid the following general principles, which apply to certain groups of words, should be noted in connection with the examples given.

42a. *CEDE, CEED,* AND *SEDE*

Learn words in *cede, ceed,* and *sede.*

Only one word ends in *sede*, and three in *ceed;* all others end in *cede.*

supersede	accede	precede
exceed	cede	recede
proceed	concede	secede
succeed	intercede	

42b. CONTRACTIONS

In writing contractions of words or dates, put the apostrophe in the place of the omitted letters or figures.

1. aren't, can't, doesn't, don't, haven't, isn't, o'clock, they're, you're, weren't, 'twas, wouldn't, it's (it is), who's (who is).

2. *Shan't* and *won't* are colloquial contractions. (See page 33.)
3. The Class of '28 gave the school a piano.

NOTE.—In business writing the abbreviations *assn.*, *bldg.*, *dept.*, etc., are preferable to the contractions *ass'n*, *bld'g*, etc.

42c. COMPOUND WORDS

There are very few fixed rules covering the form of compound words. The present tendency is to avoid the use of the hyphen, especially in common words. The only safe guide, however, is a recent dictionary. The following rules may be helpful:

1. Use a hyphen—

a. To join two or more words used as a single adjective before a noun.

a first-class concert, an up-to-date shop, a well-known author, a two-foot rule, an all-round athlete

NOTE 1.—If the words follow the noun, the hyphen is omitted.

The concert was first class. He is well known.

NOTE 2.—An adverb in *ly* is not joined to a following adjective to make a single modifier.

That newly painted house is for sale.

b. In compound numerals less than a hundred, and in fractions.

1. twenty-five, two hundred and forty-one
2. twenty-fifth, one-hundred-and-twenty-first
3. one-third, three-fourths, twenty-five hundredths

NOTE.—If the first member of the fraction is an adjective modifying the second member, no hyphen is used.

He gave one half of his time to study, the other to play.

c. In prepositional phrases forming nouns.

son-in-law, man-of-war, kick-off

d. In words that might be misread were the hyphen omitted.

twenty five-dollar bills, twenty-five dollar bills, a normal-school teacher, a normal school-teacher, co-worker, re-elect (reëlect)

2. Write as one word—

altogether
anybody
anyone (any one)
anything
anywhere
baseball
basketball
birthday
bookstore
cannot
childhood
classmate
classroom
downstairs
extraordinary
everybody
everyone (every one)
everything
everywhere
football
forever
furthermore
grandmother
handbook
interclass
intercollegiate
interscholastic
misspell
nevertheless
nobody
notebook
nowadays
nowhere
notwithstanding
outdoors
schoolroom
somebody
someone (some one)
something
sometime
somewhere
textbook
today
together
tomorrow
tonight
upstairs
whoever

3. Write as separate words—

all right (cf. all wrong)
en route
et cetera
inasmuch as
in fact
in order to
in place of
in so far as
in spite of
near by (near-by)
no one
parcel post
post office (noun)
upside down

42d. *EI* AND *IE*

Learn words containing the digraph *ei* or *ie*.

The following jingle covers most of these words:

Write *i* before *e* when sounded like *ee*,
Except after *c*
Or when sounded like *a*, as in *neighbor* and *weigh*.

Words in *ei*		Words in *ie*	
conceive	neighbor	believe	pierce
deceive	sleigh	relieve	glacier
perceive	weigh	belief	field
receive	deign	relief	wield
ceiling	feign	brief	yield
conceit	either	chief	fiend
deceit	height	grief	friend
receipt	sleight	thief	niece
forfeit	weird	mischief	piece
eight	leisure	sieve	siege
	seize	fierce	shriek

42e. PLURALS

Form plurals according to the following rules:

1. Most nouns add *s* to the singular. If the noun ends in *s* or an *s* sound, or if the plural ending forms an extra syllable, add *es*.

lad-lads, tree-trees, lass-lasses, fence-fences, church-churches

2. Nouns ending in *y* preceded by a consonant change *y* to *i* and add *es;* nouns ending in *y* preceded by a vowel usually add *s*.

1. baby-babies, lady-ladies, fly-flies
2. boy-boys, valley-valleys, chimney-chimneys

3. Most nouns ending in *f* or *fe* change *f* to *v* and add *es* or *s*.

leaf-leaves, life-lives, wolf-wolves, calf-calves, knife-knives, waif-waifs

4. Nouns ending in *o* add *s* or *es*.

cameo-cameos, folio-folios, canto-cantos, piano-pianos, solo-solos, hero-heroes, potato-potatoes, negro-negroes

5. Compound nouns written with a hyphen add *s* to the principal word.

1. sons-in-law, passers-by, by-standers, foster-parents
2. *Both forms plural*, men-servants, women-servants

6. Nouns compounded with *full* (*ful*) add *s* to the final syllable.

cupfuls, handfuls, spoonfuls, pailfuls

7. Letters, figures, and symbols, and words referred to as words, add an apostrophe and *s*.

Dot your *i's*, cross your *t's*, make your *3's* plainer, and do not use so many *and's*, *so's*, and *very's*.

8. Many nouns derived from foreign languages keep their original plurals; some have also English plurals.

alumnus-alumni, alumna-alumnæ, datum-data, basis-bases, crisis-crises, phenomenon-phenomena, index-indices, *or* indexes, formula-formulæ *or* formulas, syllabus-syllabi *or* syllabuses, radius-radii *or* radiuses

9. Some irregular plurals are retained from old declensions.

man-men, tooth-teeth, child-children, ox-oxen

10. Some nouns have one form for both singular and plural.

deer, fish, sheep, swine, trout

11. Proper names form their plurals in the usual way. Those ending in *s* add *es;* others add *s*.

1. The Joneses and the Smiths are my neighbors.
2. I know three Ruths in school.

42f. POSSESSIVES

Form possessives according to the following rules:

1. To a noun, singular or plural, that does not end in *s*, add an apostrophe and *s*.

a boy's hat, children's games, women's rights

2. To a singular noun ending in *s*, add an apostrophe and *s*. If the form is difficult to pronounce or is unpleasant in sound, add an apostrophe only.

1. Burns's poems, James's ball, Dickens's novels
2. Ulysses' wanderings, for goodness' sake
3. a fox's tail

3. To a plural noun ending in *s*, add an apostrophe only.

1. the girls' camp, the ladies' club
2. the Joneses' house, the foxes' tails

4. Compound nouns and noun phrases form the possessive upon the final word.

my brother-in-law's farm; somebody else's task

5. Possessives of personal and relative pronouns have no apostrophe; possessives of indefinite pronouns have an apostrophe.

1. hers, ours, theirs, yours, its, itself, whose
2. one's, either's, another's, each other's

42g. PREFIXES AND SUFFIXES

Watch carefully the juncture of a prefix or of a suffix with the stem.

1. Prefix.—Do not add a consonant to a prefix ending with a vowel, and do not double the final consonant of a prefix added to a word beginning with a vowel.

Note the following sets of words:

ad. abbreviation, accelerator, accommodate, apparatus
com. colloquial, commencement, committee
de. deficient, definite, delegate
dis. disagree, disappear, disappoint, disapprove, dissatisfy
e. elaborate, eliminate, emigrate
ex. eccentric, ecstasy, effeminate, efficient
in. illuminate, immigrant, inaugurate, irrigation
inter. interesting, interrogation, interruption
mis. misspell, mistake, mistrust
ob. obedient, occasion, officiate, omission, opponent
pro. professor, proficient, profitable
re. recollect, recommend, reënforce, reference, repetition
sub. suburb, succession, suggestion, surrender
un. unanimous, unnecessary, unnoticed, unusual

2. **Suffix.**—The treatment of final letters before a suffix is somewhat complicated. Observe the following rules:

a. *ce* or *ge* **Words ending in *ce* or *ge* retain the *e* before a suffix beginning with *a* or *o* to show that *c* or *g* is soft.**

noticeable, peaceable, changeable, courageous, advantageous, vengeance

b. A single consonant. **Words of one syllable ending in a single consonant preceded by a single vowel double the consonant before a suffix beginning with a vowel. Words of more than one syllable ending in a single consonant preceded by a single vowel double the consonant before a suffix beginning with a vowel only if the accent falls upon the syllable preceding the suffix.**

1. hat-hatter, stop-stopped, run-running, fit-fitted
2. stoop-stooped, need-needed, read-reading
3. act-acted, stiff-stiffen
4. occur-occurred, refer-referred, commit-committee
5. suffer-suffered, opened, offered, benefited, reference

NOTE.—It may help in spelling some words to remember that ordinarily a single vowel before a double consonant is short, as in *planned*, and that a single vowel before a single consonant is long, as in *planed*. Compare *hoping* and *hopping*, *dining* and *dinning*.

c. *e*, silent. **Words ending in silent *e* usually drop the *e* before a suffix beginning with a vowel; they do not double the remaining consonant. Before a suffix beginning with a consonant, final silent *e* is usually retained.**

1. write-writing, dine-dining, cure-cured, love-lovable
2. love-lovely, sure-surely, excite-excitement
3. *Exceptions.* true-truly, nine-ninth, judge-judgment, argue-argument

d. *ee*, *oe*, *ye*. Words ending in *ee*, *oe*, or *ye* keep the final *e* before a suffix beginning with a vowel.

see-seeing, hoe-hoeing, shoe-shoeing, canoe-canoeing, agree-agreeing, free-freeing, dye-dyeing, eye-eyeing

e. *ic*. A few words ending in *ic* add *k* before a suffix beginning with a vowel to preserve the hard sound of *c*.

picnic-picnicking, mimic-mimicked, panic-panicky. frolic-frolicked

f. *ie*. Words ending in *ie* usually drop the *e* and change *i* to *y* before *ing*.

die-dying, lie-lying, tie-tying

g. *l* or *n*. Words ending in *l* or *n* keep the final letter before a suffix beginning with the same letter.

1. real-really, usual-usually, cool-coolly, equal-equally
2. mean-meanness, clean-cleanness, sudden-suddenness

h. *y*. Words ending in *y* preceded by a consonant change the *y* to *i* before a suffix beginning with any letter but *i*. (Double *i* does not occur in English words except in *ski-skiing*.) The *y* is retained if it is preceded by a vowel.

1. beauty-beautiful, busy-busily-business, happy-happiness
2. hurry-hurries-hurrying, try-tried-trying
3. play-played-playing, stay-stayed-staying

Exceptions. day-daily, paid, laid, said

42h. PRONUNCIATION AS AN AID TO SPELLING

Pronounce words correctly.—In writing you will often hesitate to use a given word because you are not sure of its spelling; in speaking you will hesitate because you are not sure of its pronunciation. Correct spelling is frequently an aid to correct pronunciation; accurate pronunciation is more frequently an aid to correct spelling. Learn exact pronunciation from good speakers and from the dictionary.

1. Use of dictionary.—In using the dictionary, be sure that you understand the markings employed in the Key to Pronunciation.

The Key will be found either preceding the letter A, or at the top or the bottom of every page. Systems of marking sounds vary among dictionary makers, but all systems are perfectly clear.

2. Choice of pronunciation.—Usage allows two pronunciations of certain words. The preferred pronunciation is given first in the dictionary. It is the one toward which the great body of speakers is moving. Most of the words you use, however, may be pronounced in only one way.

Look up the following words:

advertisement	illustrate	neither
cabaret	juvenile	profile
either	leisure	route
envelope	mercantile	satyr

3. Enunciation.—Careless speaking results in mispronunciation and consequent poor spelling.

a. Do not slur sounds in words.

Say *American*, not *Uhmuricun; tomorrow*, not *tumorrow; window*, not *windu.*

b. Do not alter sounds in words.

Say *going*, not *goin* or *gwine; newspaper* not *noospaper; picture*, not *picter.*

c. Do not omit sounds in words.

Say *perhaps*, not *praps; surprise*, not *sprise; superior*, not *sperior; probably*, not *probbly.*

d. Pronounce the following carefully, noting:

The final syllable, *ing*, in such words as *coming, hiring, falling, spelling, doing.*

The *u* sound in *duty, tune, news, gesture, picture, avenue, constitution, Tuesday.*

The *o* in *dog, coffee, hog, frog, song, nothing.*

The *o* in the last syllable of words ending in *ow; window, tomorrow, sparrow, fellow, yellow.*

The place of the *r* in *perform, perspiration, history, different, umbrella, hundred, February, library, perhaps, never, here, there, where, prescription, southern, modern.*

The *ment* at the end of words: *apartment, department, government, disarmament, document, contentment.*

Exercise.—Learn the correct pronunciation of all the following words. Practice enunciating them clearly. Learn their meanings. Use them in sentences.

abdomen	actual	advise
accented	actually	aëroplane
accept	acumen	affect
access	address	aggression
acclimated	admirable	alias
accretion	Adonis	ally
acquiesce	adult	almond
acrid	adverse	altercation
acrimony	advice	alternate

alumna
alumnæ
alumni
alumnus
ambiguity
ambiguous
amenable
America
amicable
amity
anarchy
anæsthetic
angel
angle
annex (noun)
annex (verb)
annexed
anomalous
anonymous
antarctic
antediluvian
antipathy
antipodes
antithesis
antonym
apparatus
apparent
appendicitis
applicable
apropos
aqueduct
archæology
archaic
archangel
archipelago
arctic
ascent

aspirant
assent
asterisk
astrology
atheist
athlete
athletics
audacious
audible
augment
august
automaton
autopsy
auxiliary
averse
aversion
aviary
aviation
aviator
avocation
awry

bachelor
bacillus
beau
belligerent
beneficent
bestial
bicycle
biennial
bigamy
bilingual
biography
bivalve
boundary
bouquet
bravo

breath
breathe
brooch

cafeteria
calvary
candelabrum
candidate
capitulate
caramel
carnivorous
casual
casualties
cavalry
charta
cherub
children
chimney
choose
chose
chrysalis
coalition
coincidence
colloquial
colloquy
column
combatant
comely
comparable
complement
complex
compliment
concession
condolence
congenial
conscientious
contagious

contemplative
contemptuous
contrast (noun)
contrast (verb)
corporeal
corps
corpse
corpulent
corpuscle
cosmetic
council
counsel
coupon
covert
credential
credibility
creek
criterion
cruelty
curriculum
cursory
cycle
cynic

dairy
data
datum
decadent
decease
decent
deficit
definite
delinquent
depth
derelict
desert
despair
despicable
dessert
deviate
device
devious
devise
diagnosis
diary
diffidence
digit
dilemma
disciple
discursive
disheveled
disputant
dissent
dissipate
dissuade
docile
due
dukedom
duly
dyeing

eccentric
echo
eclipse
ecstasy
ecstatic
effect
egress
eligible
ellipses
ellipsis
embarrass
embassy
envelope
environment
epilepsy
epitaph
epitome
equanimity
err
erratum
eulogy
euphony
exaggerate
except
exemplary
exhilarate
exigency
exhume
exonerate
exotic
experiment
explicitly
exquisite
extraordinary

facile
falcon
February
fiancé
fiancée
finale
finally
finance
for
forcible
forcibly
forecastle
formally
formerly
fragile

frequented
fresco
fungus

gape
genealogy
generally
genuine
genus
germicide
gesticulation
gesture
gondolier
govern
government
granary
gratis
gregarious
grimace
gymnasium

halo
harass
hearth
height
heinous
hindrance
homicide
homogeneous
homonym
hospitable
humble
hurrying
hydraulic
hyperbole
hypothesis
hysteria
idea

idiosyncrasy
ignoramus
illegible
illiterate
illustrate
impecunious
impracticable
impropriety
incendiary
incipient
incite
incredible
indent
influx
ingenious
ingenuous
inlay
innuendo
inquiry
intrigue
intriguing
invalid
inveigle
irrelevant
irreparable
Italian

laboratory
lamentable
larva
later
latter
library
lightening
lightning
lineament
literature

loose
lose
loquacity
Louis

magi
magnanimous
maintain
maintenance
malevolent
manifesto
mantel
mantle
mediocre
memento
memorandum
mineralogy
miniature
minutia
mischievous
misconstrue
monopoly
monosyllable
mosquito
municipal
museum
mystery
mystify

nape
naphtha
necessary
necessity
nomenclature

oasis
obligatory
obliterate

oblivious
occident
occurrence
often
omnipotent
omniscient
opportune
orthodox

pandemonium
parable
paradox
paraffin
paralysis
paramount
paraphernalia
parasite
parenthesis
participate
partner
pathetic
pathos
patriarch
pecuniary
pedagogy
penalize
peremptory
perennial
perfected
perform
pergola
perseverance
perspiration
phenomenon
planed
planned
plutocracy
plutocrat
pneumatic
pneumonia
poem
polygamy
portico
pose
possession
posthumous
potato
precedence
precedent
precept
precursor
predicate
preface
preposterous
presentation
pretty
principal
principle
privilege
probably
prodigiously
prodigy
program
pronounce
pronunciation
prophecy
prophesy
pseudonym
pugilist
pugnacious
pumpkin
purport
pursue
pusillanimous
quay

radish
receptacle
recipe
reconcile
recognize
recoup
recuperate
redolent
redundant
regicide
repair
reparation
repugnant
reservoir
resources
restaurant
rhythm
ridicule
rinse
robust

sacrilege
sacrilegious
saith
salary
salmon
salvo
secrete
secretary
secretive
sedentary
segregate
seize
separable
separate

seraph
singeing
solace
soliloquy
soporific
squalor
stamen
statue
stature
status
statute
stipend
strategic
strategy
stratum
subterfuge
suburb
supercilious
surfeit
superfluity
superfluous
superintendent
superlative
surprise
symmetry
symphony
symptom
synonym
synopsis

tableau
tacit
taciturn
tawdry
temperate
temperature
tenacity
than
their
theist
then
there
thesis
they're
thorough
tomato
topography
tornado
torpedo
toward
tragedy
translucent
trident
trivial
trousseau
true
truly

ultimatum
ultramarine
umbrella
undulate

vagary
valiant
vaudeville
veracious
verbose
verbosity
versatile
version
vertebrae
vertex
victuals
virile
vociferous
volcano
voracious

wash
wont (noun)
won't
weather
whether
worsted
wreath
wreathe

zoölogy

42i. SIMILARITY OF SOUND OR APPEARANCE

Distinguish between words of similar sound or appearance.

Make sure of the pronunciation and the meaning of the words in each of the following groups:

accept—except
advice—advise
affect—effect
all ready—already
allusion—illusion
assent—ascent—accent
berth—birth
breath—breathe
capital—capitol
complement—compliment
costume—custom
council—counsel—consul
dairy—diary
descend—descent—decent
faint—feint
formally—formerly
forth—fourth—forty
human—humane
its—it's
later—latter
lead—led
loose—lose
principal—principle
prophecy—prophesy
quiet—quite—quit
respectfully—respectively
speak—speech
stationary—stationery
their—there—they're
till—until
to—too—two
weather—whether
which—witch—sandwich
writer—writing—written

42j. LIST OF 100 WORDS MOST FREQUENTLY MISSPELLED

ache
across
again
all right
among
answer
any
around
athletics
awkward

balance
beginning
believe
built

business
busy

can't
certain
choose
color
coming
cough
country

definite
describe
didn't
dining

disagree
disappear
disappoint
doctor
does
don't

early
easy
every

February
forty
friend
furnace

grammar
guess

half
having
heard
hoarse
hoping

instead
its

know

library
loose
lose

making
may be
meant
minute

occurred

perhaps
piece
porch
probably

quite

ready
receive

science
sense
sentence
separate
shepherd
speech
stopped
straight
stretch
sugar
sure
surely
surprise

their
thrown
together
tonight
too
tragedy
tries
trouble
truly
Tuesday

until

very
villain

Wednesday
week
weird
whether
which
whole
women
won't
writing

42k. LIST OF ADDITIONAL WORDS FREQUENTLY MISSPELLED

absence
absolutely
accept
accommodate
accomplish
accusative
achievement
acknowledge
acquaintance
address

advice
aëroplane
affairs
affect
afraid
aggravate
allowed
almost
already
although

altogether
always
amateur
ammunition
amount
analyze
angel
angle
another
anything

anywhere
apartment
apology
apparatus
apparent
appearance
approach
arctic
argument
arouse
arrive
article
artillery
association
athlete
attempt
attractive
authority
automobile
auxiliary

balloon
banana
barbarous
baseball
battalion
beautiful
because
becoming
before
beneficial
benefit
benefited
board
biggest
biscuit
borne
brakeman
break
breathe
Britain

calendar
capital
captain
carburetor
carriage
cemetery
center
chagrin
chagrined
changeable
characteristic
chauffeur
children
chocolate
chosen
Cincinnati
clause
cliff
climb
clothes
coarse
collar
colloquial
column
commission
committed
committee
companies
comparatively
compel
competent
competitive
complement
completely
compulsory
concede
conceivable
conceive
conjunction
Connecticut
conscience
conscientious
control
controlled
convenient
copied
corner
corps
course
cozy
cries
criticism
criticize
current
curriculum
custom

deceitful
deceive
decide
decision
declarative
deferred
deficient
delicate
democracy
dependent
descend
descendant

description
despair
desperate
destructive
develop
development
difference
different
discipline
discussion
disease
dissatisfied
dissipate
divided
divine
doesn't
dormitories
double
dropped
drunkenness
dying

easily
ecstasy
effect
efficiency
efficient
embarrass
employee
enemy
engine
engineer
enthusiastic
entirely
envelop (verb)
equipped
equivalent
erroneous
especially
etc.
everybody
everything
everywhere
exaggerate
exceed
excel
excellent
except
exercise
exhaust
existence
expected
expense
experience
extension
extensive
extremely

familiar
fascinate
fifth
financial
financier
finally
football
foreign
foremost
foresee
forest
forfeit
formally
formerly
forward
fought
four
fourth
frightened
fulfil (fulfill)
further

gaiety (gayety)
generally
genitive
genius
glorious
goddess
government
grateful
grievous
guard

harass
haven't
height
heroes
horde
hurriedly
hypocrisy

imaginary
imagine
immediately
incident
indefinitely
independence
independent
indispensable
inevitable
infinite
influential
innocence

innocent
inquiry (enquiry)
instance
intelligent
intercede
interest
interested
involve
irresistible
isn't
itself

judgment

khaki
knew
knowledge
known

liable
lightning
likely
loath (loth)
loneliness
losing
lying

machine
magnificent
maintenance
maneuver
manual
manufacture
marriage
mathematics
medicine
militarism
miniature
mischievous
modifier
modifies
modifying
morale
mosquitoes
motor
muscle
mysterious

naturally
necessary
necessity
neither
nervous
nevertheless
nominative
nonsense
no one
northeast
noticeable
noun

obedience
obstinate
occasion
occasionally
o'clock
occurrence
off
offered
omission
omitted
opened
opinion
opportunity
ordered
organization
original
originally
ought
ourselves
outdoor
outside

paid
parallel
parliament
participial
participle
particularly
partner
passed
pastime
perceive
perform
performance
permissible
pervade
phrase
physical
physically
plain
pleasant
poisonous
possess
possession
possessive
potato
potatoes
practical
practically
precede
preceding

prefer
preferred
preparation
prepositional
pretty
prevalent
principal
principle
prisoner
privilege
proceed
profession
professor
program
promissory
pronunciation
propaganda
propeller
prophecy
prophesy
proudest
prove
pursue
pursuing
putting

quarter
quiet

radish
raised
realize
really
receiving
recognize
recollect
recommend
reference
referring
religious
remembrance
rendezvous
repetition
respectfully
restaurant
ridiculous

scarcely
scene
schoolboy
scrape
secretary
seize
seized
sentinel
sergeant
service
severely
shining
shipyard
siege
significant
similar
sincerely
skilful
slight
smooth
socks
solemn
something
sometimes
source
southwest
speed
stationary
stationery
stopping
stories
strength
strengthen
strictly
struggle
studies
studying
subordinate
succeed
success
successful
sunrise
superintendent
supersede
suspense
swimming
syllable

tasting
tenant
tendency
than
theater
themselves
there
thereabout
therefore
therefor
thorough
thought
threw
through
throughout
till
tired

too
tournament
toward
tract
tranquillity
transferred
tunnel
two
tyrannical
tyranny

unanimous
undoubtedly
unnecessary
use
useful
using
usually

vegetation
vengeance
victorious
village
volunteer

warrant
warring
weather
welfare
where
wherever
wholly
whom
who's (who is)
whose
woman
wonderful
wouldn't

you're

43. SUBORDINATION

Be sure to express subordinate ideas in subordinate clauses and main ideas in principal clauses. (See **Sentence, 38c,** page 149.)

Right. Since it is getting late, I must go to bed.
Wrong. It is getting late, and I must go to bed.
Right. He was elected in November and assumed office in March.
Wrong. Elected in November, he assumed office in March.
Right. When he saw the train enter the tunnel, he was filled with terror.
Wrong. He saw the train enter the tunnel, when he was filled with terror.

44. SYLLABICATION

Be sure that you divide a word properly at the end of a line.

When you divide a word, place a hyphen after the part at the end of a line and write the rest of the word on the

next line. Whenever possible avoid dividing a word, especially the last word of a page or of a paragraph.

a. Division between syllables.—Divide words only between syllables. The basis of division is pronunciation, not spelling. Prefixes and suffixes may be written separately, and division may usually be made between two consonants or between double consonants. The only safe guide, however, is the dictionary.

Right. chil-dren, dif-fer, dis-ap-point, en-ter-prise, meanness, an-swered

b. Syllable of one or two letters.—Do not separate a syllable of one or two letters from the rest of the word, except a prefix of two letters.

Inadvisable. e-ternal, feeb-le, mind-ed, on-ly, princi-ple, sever-al

c. Word of one syllable.—Do not divide a word of one syllable, no matter how long it is. If there is not space enough for the entire word at the end of the line, leave the rest of the line blank and write the word at the beginning of the next line. Guard especially against separating a final *ed* from the rest of the word. Unless a word, or a part of a word, may be pronounced in more than one syllable, it cannot be divided.

Not to be divided. drowned, learned, often, plunged, strength, though, through, wrecked

45. TENSE

Choose the tense that expresses accurately the time of the action and that harmonizes with other tense-forms in the sentence. In other words, observe the

correct sequence of tenses. (See **Grammar, 22h,** page 104.)

Right. I should have liked to go.
Wrong. I should have liked to have gone.
Right. He told me that he would come.
Wrong. He told me that he will come.

46. TRANSITION

Make clear and smooth transitions between sentences and between paragraphs. (See **Coherence, 8d,** page 15.)

Good transition.

> Tom came home in expectation of having a good rest after his dangerous flight across the mountains. Shortly after his arrival, however, he received a message from Washington ordering him to report for duty at once. Within an hour he was gone. Thus we saw Tom for only a few minutes before he took that last, fatal flight. [Smoothness of transition is secured by the use of *however*, *his arrival*, *he*, and *him* in the second sentence; by the use of *he* in the third sentence; and by the use of *thus*, *Tom*, and *he* in the last sentence. There is also thought connection between sentences.]

47. TRITE WORDS AND PHRASES

Avoid the use of trite words and phrases. (See **Diction, 16h,** page 40.) **Do not use such trite and out-worn expressions as the following:**

all in all	in our midst	ship of state
busy as a bee	in this line	words fail me
each and every	last but not least	worse for wear

48. UNITY

Make your sentences and paragraphs conform to the requirements of unity.

Unity demands that all parts of a sentence or of a paragraph combine to express a single, complete thought and to create a single, definite impression. Whatever is essential to this end should be included; whatever is not essential should be excluded.

48a. UNITY IN THE PARAGRAPH

Do not group unrelated ideas in the same paragraph. Either omit the irrelevant material or put it into a separate paragraph. (See **53,** page 184.)

48b. UNITY IN THE SENTENCE

Secure complete unity in the sentence.

The following principles are important in securing unity in the sentence:

1. **Loose, rambling sentences.**—Avoid loose, rambling sentences. (See **Effectiveness, 18d3,** page 77.)

Right. We had a hard trip up the mountain, but the view from the top, which is a mile above sea-level, more than repaid us for our trouble.

Wrong. We had a hard trip to the top of the mountain, which is a mile above sea-level and from which the view more than repaid us for our trouble in climbing the mountain.

Wrong. On one of the many pleasant trips that we took last summer, we visited Balboa Park, which is in San Diego, where there are hundreds of wild

animals in captivity, and we saw a wonderful collection of shells and butterflies in one of the buildings that was close to a merry-go-round, but there was too much to see in one day, so we went back about a week later to see the rest.

2. Overlapping construction.—Avoid a chain of overlapping constructions—that is, a series of similar phrases or clauses so constructed that the second depends upon the first, the third upon the second, and so on. (See **Effectiveness, 18f3,** page 79.)

3. Short, jerky sentences.—Avoid a series of short, jerky sentences to express a thought that properly constitutes a unit.

Right. On the other side of the river, on the top of a long, high hill, stands a large stone house completely surrounded by evergreens.

Wrong. On the other side of the river is a hill. It is long and high. On the top of this hill stands a large stone house. Evergreens surround this building.

Wrong. We soon had everything ready for our picnic supper. The girls made the salad and the sandwiches. The boys supplied bacon and ice cream. We found an attractive spot on the bank of the river. The fire was quickly built. Then the coffee was prepared and the bacon fried. Everybody had all he wanted. Then we played ball for an hour. But as soon as it got dark, we went home. The picnic was a success.

4. Succession of independent clauses.—Avoid a succession of clauses joined by *and*, *and so*, *so*, *but*, or *for*.

Right. I heard the signal. Then the quarterback gave me the ball, and tucking it firmly under my arm I ran with all my might toward the goal.

Wrong. I heard the signal, and the quarterback gave me the ball, and I tucked it firmly under my arm, and I ran with all my might toward the goal.

Wrong. We took a ride yesterday and went to Government Island, and while we were there the French cruiser started its homeward journey, and it was an impressive sight, and we saw hundreds of army planes, but only a few guns were to be seen.

Wrong. He jumped into the boat, and in a few minutes he was out of sight, and we never saw him again.

5. Unrelated ideas.—Do not combine unrelated ideas into one sentence. Either make the relation between the ideas obvious, or express the ideas in separate sentences.

Right. Last summer I visited Glacier National Park, a place of wonderful lakes and mountains.

Wrong. I visited Glacier National Park last summer, and the lakes and mountains are wonderful.

Wrong. Lincoln was born in Kentucky and freed the slaves.

Wrong. I intend to go to college, and my mother is a graduate of Mount Holyoke.

49. WORDINESS

Avoid wordiness. Write as concisely as is possible without a loss in accuracy and clearness. (See **Effectiveness, 18g,** page 80.)

Effective. Few women were present.
Wordy. There were not many women who were present.
Effective. His act will be remembered for fifty years.
Wordy. His act will be remembered for the next fifty years to come.

THE PARAGRAPH

50. THE PARAGRAPH IDEA

Be sure that each paragraph of the composition is the clear expression of a well-defined thought.

As usually defined, a paragraph is a related group of sentences developing a single topic. It may be a complete composition in itself, or it may be one of a series of related paragraphs that, taken together, constitute a composition.

The division of a composition into paragraphs serves to make reading and understanding easy by making apparent the structure of the composition and by enabling the reader to grasp each idea as a unit. The division of a composition into paragraphs also aids the writer. It enables him to divide his work into reasonably small units and marks for him the steps in the development of his thought.

51. LENGTH OF PARAGRAPHS

Strive for reasonable variety in the length of paragraphs; but avoid the appearance of deliberately intermingling long and short paragraphs.

a. Short paragraphs.—Do not divide your composition into too many paragraphs. Especially do not make a paragraph out of every sentence.

b. Long paragraphs.—Avoid exceptionally long paragraphs. A paragraph should be long enough to develop

adequately the thought it contains, but as a rule it should not exceed two hundred words. An unbroken page is tiring and formidable. For this reason it is well to have at least one paragraph beginning on each page.

Break up the following paragraph into several paragraphs:

The student issued forth from the tower much more gayly than he had entered. The wall closed behind him, and remained solid as before. The next morning he repaired boldly to the mansion of the priest, no longer a poor strolling student, thrumming his way with a guitar; but an ambassador from the shadowy world, with enchanted treasures to bestow. No particulars are told of his negotiation, excepting that the zeal of the worthy priest was easily kindled at the idea of rescuing an old soldier of the faith and a strong-box of King Chico from the very clutches of Satan; and then what alms might be dispensed, what churches built, and how many poor relatives enriched with the Moorish treasure! As to the immaculate handmaid, she was ready to lend her hand, which was all that was required, to the pious work; and if a shy glance now and then might be believed, the ambassador began to find favor in her modest eyes. The greatest difficulty, however, was the fast to which the good padre had to subject himself. Twice he attempted it, and twice the flesh was too strong for the spirit. It was only on the third day that he was enabled to withstand the temptations of the cupboard; but it was still a question whether he would hold out until the spell was broken. At a late hour of the night the party groped their way up the ravine by the light of a lantern, and bearing a basket with provisions for exorcising the demon of hunger so soon as the other demons should be laid in the Red Sea. The seal of Solomon opened their way into the tower. They found the soldier seated on the enchanted strong-box, awaiting their arrival. The exorcism was performed in due style. The damsel advanced and touched the locks of the coffer with the seal of Solomon. The lid flew open; and such treasures of gold and jewels and precious stones as flashed upon the eye!

c. Marking paragraphs.—If in your manuscript you have made a paragraph where you later decide none should be, place before the first line of this paragraph the expression, No ¶. If you wish to divide a long paragraph, insert at the point of division the symbol ¶.

52. FORM OF PARAGRAPHS

Be sure that each paragraph is written in correct form.

a. Indentation.—Indent the first line of every written paragraph about an inch. In typing, indent at least five spaces. Indent only the first line of a paragraph.

b. Unfilled line.—Never leave the last part of any line blank except the last line of the paragraph. An unfilled line suggests at once that a new paragraph begins on the next line.

c. Conversation.—In writing conversation, begin a new paragraph with every change of speaker. Indent exactly the same as for other paragraphs. If a person speaks only one word, make a complete paragraph of that one word. Observe the following:

He resumed. "Now, Sir, mark this, and judge how my mind is troubled. The specter came back a week ago. Ever since, it has been there, now and again, by fits and starts."

"At the light?"

"At the Danger-light."

"What does it seem to do?"

He repeated, if possible with increased passion and vehemence, that former gesticulation of "For God's sake, clear the way!"

Then he went on. "I have no peace or rest for it. It calls to me, for many minutes together, in an agonized manner, 'Below there! Look out! Look out!' It stands waving to me. It rings my little bell——"

I caught at that. "Did it ring your bell yesterday evening when I was here, and you went to the door?"

"Twice." —CHARLES DICKENS

53. UNITY IN THE PARAGRAPH

Be sure that each paragraph is a unit—that it treats only one topic.

Each paragraph should have one central theme, and each sentence in the paragraph should bear directly upon that theme. Exclude any material not closely connected with the topic, and include everything necessary for the clear and adequate development of that topic.

a. Break in thought.—Avoid a violent break in thought within the paragraph. Put the material into two paragraphs.

Wrong.

Tennis is a very valuable game. In the first place, it exercises many muscles of the body. In playing it, one has to reach up, to lean forward, to lunge sidewise, and to rush forward and backward numerous times. It also develops quickness and accuracy of observation. To play it successfully, one needs to know where the ball is going to hit, how high it will bounce, and where to knock it so that the opponent will be unable to return it. A cement court is best suited for the most accurate playing. On it the ball always bounces the same, and the court itself is always in perfect condition. [*The last two sentences should either be omitted or be placed in another paragraph.*][1]

[1] From this point on to the end of the book, illustrations that are not credited to some writer have been selected from pupils' compositions. The errors made by the pupils are retained to afford pupils who use this book exercises for criticism. When italics occur in these illustrations, they have been supplied by the authors to call attention to glaring violations of good English.

b. Incongruous details.—Discard any material that is not essential to the thought of the paragraph.

Wrong.

Basketball is fast becoming one of the most popular sports. It is my opinion that if basketball *was* better patronized than it is now it would soon become the most popular sport. Ever since Hector was a pup, there *was* a fad in fashion. Now basketball is more or less of a fad, but if people become interested in it in this way they soon will find out how beneficial it is, and find out what genuine and exhilarating health there is in it. We hope that basketball may flourish forever and die a natural death. (*sic*)

c. Separation of related ideas.—Combine in one paragraph two or more short paragraphs that actually belong together to form a unit.

Right.

The plot of this story is built around an advertisement and its effect on the lives of four women of London. Two of these ladies, tired of being good, dutiful wives and longing to get away by themselves for a little rest, answer this notice. They find the rent is so high (for them) that they in turn advertise for two more ladies to join them and share expenses.

Wrong.

The plot of this story is built around an advertisement and its effect on the lives of four women of London.

Two of these ladies, tired of being good, dutiful wives and longing to get away by themselves for a little rest, answer this notice.

They find the rent is so high (for them) that they in turn advertise for two more ladies to join them and share expenses.

54. TOPIC SENTENCE

Secure greater unity and effectiveness in the paragraph by using a topic sentence.

The topic sentence aids the reader by stating clearly what the paragraph is about. It aids the writer by keeping him to his text.

a. Good topic sentences.—So phrase topic sentences that they suggest immediate discussion.

Good.
1. That woman has irritated me ever since I first met her.
2. There are three reasons for disregarding that advice.
3. The weary march to the office began.
4. My dog is an intelligent watch dog.

Poor.
1. Punctuation should be correct.
2. New York is the metropolis of this country.
3. It never rains but it pours.

b. Topic sentence first.—You may place the topic sentence at the beginning of your paragraph. In this position it prepares the reader for what he is about to read. To you it is a guide of what you intend to say, where you shall start, how far you shall go.

> How different is my life in Arthur's kitchen from my life at home! I arise at dawn instead of remaining in bed till I choose to get up. Kay orders me to do all the dirtiest work. Out to the well I go and fill buckets and buckets of water till my back aches from pulling the buckets up. Then I have to stand by the fire for hours and hours turning the broach. The fire scorches my face, which has become so brown you would scarcely know me.
>
> —*From a pupil's composition*

> Returning to Erewhonian customs in connection with death, there is one which I can hardly pass over. When anyone dies, the friends of the family write no letters of condolence, neither do they attend the scattering, nor wear mourning, but they send little boxes filled with artificial

tears, and with the name of the sender painted neatly upon the outside of the lid. The tears vary in number from two to fifteen or sixteen, according to degree of intimacy or relationship; and people sometimes find it a nice point of etiquette to know the exact number which they ought to send. Strange as it may appear, this attention is highly valued, and its omission by those from whom it might be expected is keenly felt.

—Samuel Butler

The position was unpleasantly exposed. One or two carts went by upon the road; and as long as daylight lasted I concealed myself, for all the world like a hunted Camisard, behind my fortification of vast chestnut trunk; for I was passionately afraid of discovery and the visit of jocular persons in the night. Moreover, I saw that I must be early awake; for these chestnut gardens had been the scene of industry no farther gone than on the day before. The slope was strewn with lopped branches, and here and there a great package of leaves was propped against a trunk, for even the leaves are serviceable, and the peasants use them in winter by way of fodder for their animals. I picked a meal in fear and trembling, half lying down to hide myself from the road. . . .[1]

—Robert Louis Stevenson

If your paragraph must be linked by a sentence to the paragraph preceding, make the first sentence a transitional (or linking) sentence, and write your topic sentence as the second sentence of the paragraph.

I have given the two extremes; now let us return to the point of departure, and the first question to be asked is, "What are the traditions of our people?" This nation is not as it was one hundred and thirty-odd years ago when

[1]Reprinted by permission from *Travels with a Donkey*. Copyright, Charles Scribner's Sons.

we asserted the traditional right of Anglo-Saxons to rebel against injustice. We have traveled centuries and centuries since then—measured in events, in achievements, in depth of insight into the secrets of nature, in breadth of view, in sweep of sympathy, and in the rise of ennobling hope. Physically we are today nearer to China than we were then to Ohio. Socially, industrially, commercially, the wide world is almost a unit. And these thirteen states have spread across a continent to which have been gathered the peoples of the earth. We are the "heirs of all the ages."[1]

—Franklin K. Lane

c. Topic sentence first and last.—You may place the topic sentence at both the beginning and the end of your paragraph, especially if the paragraph is long. The wording of the two topic sentences may be different.

The light of fireflies is one of the few things in this world which merit the term *perfect*. A gas flame is only three per cent efficient, developing ninety-seven per cent of useless, invisible heat or chemical rays; the blazing glare of the electric arc is only ten per cent of what it ought to be, and most astonishing of all is the fact that sunshine gives off only thirty-five per cent of visible light rays. Unlike Stevenson's "Lantern Bearers" the glow, deep-cloaked within the body of a firefly is wholly lacking in heat; it is one hundred per cent pure flame.[2]

—William Beebe

d. Topic sentence last.—You may place the topic sentence at the end of the paragraph, but you must have it in mind when you begin the paragraph.

While the new style of examination . . . possesses many excellent features, it is having a disastrous effect on

[1]Reprinted by permission from *The American Spirit*. Copyright, 1918, Frederick A. Stokes Company.

[2]Reprinted by permission from *Jungle Days*. Copyright, G. P. Putnam's Sons.

the ability to use English for answering questions. When the attempt is deliberately made to put a test in such form that every answer can be given by a single word or figure or by putting a cross in a vacant space, the ability to write grammatically when under stress necessarily suffers. Unfortunately, the problems encountered outside the schoolroom seldom arise in a form so ideally simplified that they can be answered in one word, or in a dozen. The examination should test not only knowledge of fact but also reasoning powers and powers of expression, and the result of a lengthy train of thought cannot be standardized or abbreviated to such a point that it can be said that there is only one correct answer, permitting of an unqualified verdict of "right" or "wrong." The ability to write clearly must then always be a factor.[1]

—Edward P. Warner

e. Topic sentence implied.—You may, as in narrative, frequently not include a topic sentence. But if no topic sentence is used, you must make your paragraph so clear that the reader will be able to discover its topic easily.

All this occupied about an hour, when, the throng having a little diminished, I turned to Mehevi and gave him to understand that we were in need of food and sleep. Immediately the attentive chief addressed a few words to one of the crowd, who disappeared, and returned in a few moments with a calabash of "poee-poee," and two or three young cocoanuts stripped of their husks, and with their shells partly broken. We both of us forthwith placed one of these natural goblets to our lips, and drained it in a moment of the refreshing draught it contained. The "poee-poee" was then placed before us, and even famished as I

[1]Reprinted by permission from *The Academic Hour of Trial.* Copyright, *The North American Review.*

was, I paused to consider in what manner to convey it to my mouth.[1]

—Herman Melville

55. COHERENCE IN THE PARAGRAPH

Make all the sentences in a paragraph "hang together"; make each sentence grow out of what precedes and lead naturally to what follows; and so arrange the sentences that it is impossible to change their order without a loss of clearness.

a. Arrangement of material.—Arrange ideas within the paragraph in orderly sequence. Do not shift back and forth between ideas. Keep related ideas together. Take up one phase of the thought at a time, and complete it before another phase is presented. (See **Methods of Developing Paragraphs,** page 196.)

Wrong.

A lake in the heart of it affords an excellent place for skating in winter and a swimming pool in summer, thus being valuable all the year round. It is also well stocked with fish. The living expenses being cheaper in such a small town and wages just as high as anywhere, enables one to put considerable money away. Many people have summer cottages on the lake. [*What is the subject of "enables"?*]

Wrong.

I have not yet seen a tournament. Sir Kay thinks I escaped from some abbey and he talks to me very rudely. If he only knew to whom he *was* speaking when he orders me about, how ashamed and humbled he would feel. When I become a knight what will Sir Kay think! The other boys think I know very much about courts and kings. They listen to my stories with awe. Little do they guess that I am Gareth, son of Lot.

[1]Reprinted from *Typee.*

b. Consistency in person, number, etc.—Avoid inconsistent changes in person, number, tense, voice, or mood within the paragraph. (See **Construction, 13c,** page 26.)

Wrong.

When one hears the word "library," there comes to your mind a picture of hundreds of shelves, containing books of romance, chivalry, mystery, fame, science, and adventure. Each person has his own liking for books. One person would call a book fascinating, while another would call the same book "dry stuff."

c. Transition devices.—Link sentence to sentence within the paragraph by the use of clear and smooth transitions. (See **Coherence, 8d,** page 15.) [In the following selection the italics are ours, supplied to point out the smooth transition.]

The Magic Carpet was one which *took you far away,* whisked you up and through the air (though not sensibly too fast) and brought you into a foreign but delightful country. *There are books like that, taking you out of yourself,* so that the preoccupation of a moment before is forgotten, tomorrow's worries are lost, and you exist in a blissful unconsciousness that there can be anything beyond the fine pleasure of this present hour. The "*travel book*" attempts directly the *transfer to some place else;* the book of essays, more indirect in its matter, is often more successful.[1]

—Grant Overton

56. EMPHASIS IN THE PARAGRAPH

Secure the proper emphasis in the paragraph.

The principle of emphasis calls for a clear indication of the relative importance of ideas. A writer may show what degree of importance he attaches to an idea by its

[1]Reprinted by permission from *The American Nights' Entertainment.* Copyright, George H. Doran Co.

position in the paragraph and by the length of treatment given it.

a. Position.—Put the most important idea near the beginning or the end of the paragraph.

Right.

Company manners, according to Bobby's mind, are unnecessary. How can his parents expect a child who has been allowed to eat just as he wants to about three hundred sixty-five days out of every year, not to make a mistake at the table? The only way to save worry is to start him out in the beginning to eat in the right way.

Right.

Wu Pei-fu was now free to announce his program, which included the reassembling of the old Parliament, illegally dissolved in 1917, reunion of North and South, abolition of the Tuchunate, and restoration of the civil power and true constitutional procedure. He eschewed the rôle of Dictator but stood by with an army until a substantial beginning had been made toward institution of his program. The old Parliament (the original Parliament of 1913) was reassembled, including most of the "rump" of Canton. Li Yuan-hung, who had in 1917 resigned the Presidency under pressure from the Militarists, was recalled. Then Wu Pei-fu retired to Paoting-fu to wait watchfully. A dense fog settled upon the Chinese political scene. Those jackdaws, the Parliament, were debating the permanent constitution, but seemed to arrive nowhere. Wu Pei-fu was silent.[1]

—Henry W. Bunn

b. Proportion.—Give the most space to the most important idea in the paragraph.

Right.

You of the North have had drawn for you with a master's hand the picture of your returning armies. You

[1]Reprinted by permission from *Changing China.* Copyright, *The North American Review.*

have heard how, in the pomp and circumstance of war, they came back to you, marching with proud and victorious tread, reading their glory in a nation's eyes! Will you bear with me while I tell you of another army that sought its home at the close of the late war—an army that marched home in defeat and not in victory in pathos and not in splendor, but in glory that equalled yours, and to hearts as loving as ever welcomed heroes home? Let me picture to you the foot-sore Confederate soldier, as, buttoning up in his faded gray jacket the parole which was to bear testimony to his children of his fidelity and faith, he turned his face southward from Appomattox, in April, 1865. Think of him as, ragged, half-starved, heavy-hearted, enfeebled by want and wounds, having fought to exhaustion, he surrenders his gun, wrings the hands of his comrades in silence, and lifting his tear-stained and pallid face for the last time to the graves that dot the old Virginia hills, pulls his gray cap over his brow and begins the slow and painful journey. What does he find—let me ask you, who went to your homes eager to find in the welcome you had justly earned, full payment for four years' sacrifice—what does he find when, having followed the battle-stained cross against overwhelming odds, dreading death not half so much as surrender, he reaches the home he left so prosperous and beautiful? He finds his house in ruins, his farm devastated, his slaves free, his stock killed, his barns empty, his trade destroyed, his money worthless; his social system, feudal in its magnificence, swept away; his people without law or legal status, his comrades slain, and the burdens of others heavy on his shoulders. Crushed by defeat, his very traditions are gone; without money, credit, employment, material, or training; and besides all this, confronted with the gravest problem that ever met human intelligence—the establishing of a status for the vast body of his liberated slaves.

—Henry W. Grady

c. Topic sentence.—Emphasize the thought of a paragraph by stating it in a topic sentence. (See **Topic Sentence,** page 185.)

d. Effective beginning and ending.—Begin and end paragraphs effectively. The last sentence of a paragraph should give the impression of completeness.

Effective.

The world was to be redeemed by the bungalow. The landlord was to disappear, and in his place would come a race of freemen bowing the head to no man and raising their own vegetables. Kitchen drudgery was to be eliminated by the simple device of abolishing the kitchen and calling it a kitchenette. With no more stairs to climb, rheumatism would pass into history. So would the doctors. The bungalow is still with us, and, alas, so are the doctors.[1]

—Simeon Strunsky

Effective.

It is a bright July morning. As I sit in the garden I look out, over a tangle of wild roses, to a calm sea and a flock of white sails. Everything invites to happy thought and innocent reverie. Moreover, it is the day of rest, and everyone is at leisure to turn his mind towards pleasant things. To what, in fact, are most people on this continent turning theirs? To this, which I hold in my hand, the Sunday newspaper.[2]

—G. Lowes Dickinson

57. SUSPENSE

Gain effectiveness in your paragraphs by observing the principle of suspense.

[1]Reprinted by permission from *Belshazzar Court.* Copyright, Henry Holt and Company.

[2]Reprinted from *Appearances* by permission of the author. Published by Doubleday, Page & Company.

Suspense heightens the interest by keeping the important fact or the anticipated disclosure until the end. It is the principle that makes a periodic sentence stronger and more interesting than a loose sentence. (See **Effectiveness, 18d3,** page 77.) The effect of suspense is similar to that of climax. (See page 210.)

Suspensive paragraph.

> When her lover turned and looked at her, and his eye met hers as she sat there paler and whiter than any one in the vast ocean of anxious faces about her, he saw, by that power of quick perception which is given to those whose souls are one, that she knew behind which door crouched the tiger, and behind which stood the lady. He had expected her to know it. He understood her nature, and his soul was assured that she would never rest until she had made plain to herself this thing, hidden to all other lookers-on, even to the king. The only hope for the youth in which there was any element of certainty was based upon the success of the princess in discovering this mystery; and the moment he looked upon her, he saw she had succeeded, as in his soul he knew she would succeed.[1]
>
> —Frank Stockton

Poor.

> His courage, however, did not fail him, as the moment of need drew nigh. His spirits rose buoyantly; his limbs seemed to grow firm and strong; and he stood on the edge of the precipice, prepared for the death-struggle that would follow the success of his enemy's attempt.
>
> But that attempt was not successful. When within a few feet of the summit, the adventurer grasped at a twig, too slenderly rooted to sustain his weight. It gave way in his hand, and he fell backward down the precipice. His

[1]Reprinted by permission from *The Lady, or the Tiger.* Copyright, Charles Scribner's Sons.

head struck against the less perpendicular part of the rock, whence the body rolled heavily down to the detached fragment, of which mention has heretofore been made. There was no life left in him. [*Notice how the first sentence of the second paragraph spoils the effect of the narration. Here the reader is told too soon what happened.*]

58. METHODS OF DEVELOPING PARAGRAPHS

Put your paragraph plans into outline form, having first selected one of the following methods of paragraph development:

Time Order	Comparison
Place or Position	Comparison and Contrast
General Statement to Specific Detail	Cause to Effect
	Effect to Cause
Definition	Division
Illustrations or Examples	Reasons
Contrast	Climax

---

a. Time order.—Arrange events in the order of time—the earliest first, the second next, and so on until the latest to occur comes naturally at the end of the paragraph. This is the simplest of all methods of paragraph building. Use it in narrative compositions—fiction, short stories, anecdotes, newspaper articles, reports, histories, biographies, autobiographies—and in exposition of a mechanical or technical process of manufacture that proceeds step by step from raw material to finished product.

In using the time order, make all verbs correspond in whatever way the facts or statements require. In most narratives the verbs should be in the past tense and related tenses. (See page 244.) In most explanations of processes such as recipes in cooking, instructions for games,

directions for work, and the like, the verbs should be in the present tense and related tenses.

Past tense used consistently.

> Tomos shaved his chin and his long upper lip and combed his side whiskers, and he put axle-grease on his boots, and clothed himself in his Sabbath garments of homespun cloth; and harnessing the black mare to the car, in the back of which he placed a cask full of butter, he set out for the Fair of the month of April. Tomos got out of the car at Penrhiw, as the ascent therefrom into Castellybryn is rocky and steep, and guided the mare by the bridle. At the foot of the hill —this morning a street of many people and much cattle—he turned into the yard of the Drivers' Arms.[1]
>
> —Caradoc Evans

b. Place or position.—Use this arrangement most frequently in description and in explanation. If you describe a picture, use such expressions as *in the foreground, towards the right, farther over to one side.* If you write an explanation of the manner in which a dynamo generates electricity, you will aid your reader if you relate the parts of the dynamo to one another. The phrases indicating place relations of objects should be chosen always with reference to the position of both writer and reader when they see the thing being described.

> For *in the front seat* of the coach, which was half-way open, being of new city make, and the day in want of air, sat the foreign lady who had met me at the pump and offered to salute me. *By her side* was a little girl, dark-haired and very wonderful, with a wealthy softness on her, as if she must have her own way. I could not look at her for two glances, and she did not look at me for one, being such a little child, and busy with the hedges. But *in the honorable place* sat

[1]Reprinted by permission from *My People.* Andrew Melrose (London) Publishers.

a handsome lady, very warmly dressed, and sweetly delicate of color. And *close to her* was a lively child, two, or it may be three years old, bearing a white cockade in his hat, and staring at all and everybody.[1]

—From *Lorna Doone*, by RICHARD D. BLACKMORE

It was now high day, cloudless, and very hot. The valley was as clear as in a picture. *About a half mile up the water*[1] was a camp of red-coats; a big fire blazed in their midst, at which some were cooking; and *near by*, on the top of a rock about as high as ours, there stood a sentry with the sun sparkling on his arms. *All the way down along the river side* were posted other sentries; here near together, there widelier scattered. Some were planted like the first on places of command, some on the ground level and marching and countermarching so as to meet half way. *Higher up the glen*, where the ground was more open, the chain of posts was continued by horse-soldiers whom we could see in the distance riding to and fro. *Lower down* the infantry continued; but as the stream suddenly swelled by the confluence of a considerable burn, they were more widely set, and only watched the fords and stepping stones.[2]

—ROBERT LOUIS STEVENSON

c. From general statements to specific details.—(See **Diction, 16c3,** page 35.) This order is valuable in nearly all kinds of writing. In description the first statements may deal with the size and shape of the exterior of an entire building, the next sentences with sections, the next with different floors, the last with details of ornamental architecture. The description of a person passes from facts about his stature to the expression of his eyes. An

[1]The italics are ours—to call attention to the stress upon position in description.

[2]Reprinted by permission from *Kidnapped*. Copyright, Charles Scribner's Sons.

explanatory paragraph may begin with the statement, "A man reveals himself instantly by his conversation." This will be developed by statements covering more and more restricted topics until the writer has reached the limits of particularization he sets for himself. The final sentences may cite specific illustrations and examples, each definite in its extent. (This method of arrangement is similar to that of illustrations or examples listed below under **e.**)

> From this war they hoped miraculous things. It was to annihilate the power of the Greeks and restore Smyrna and Thrace to Turkey. It was to wean England from her alliance with the Hellenes to support of the Turks. It was to rehabilitate Turkey as a great European power. Private dissensions among the Mussulmans could be settled afterwards. As one partisan newspaper naïvely explained to its readers, the anti-Kemalists could use the Kemalists until they obtained the victory, and could hang them afterwards. The belief in the invincibility of the Turks was shared by all the foreigners in Constantinople, whose tacit encouragement lent them moral support in their struggle.[1]
>
> —Demetra Vaka

> The worst of his anticipations were unfulfilled. The baby was surprisingly well and surprisingly quiet. Such infantile remedies as she absorbed were not potent enough to be perceived beyond the nursery; and when Lethbury could be induced to enter that sanctuary, there was nothing to jar his nerves in the mild pink presence of his adopted daughter. Jars there were, indeed—they were probably inevitable in the disturbed routine of the household; but they occurred between Mrs. Lethbury and the nurses, and Jane contrib-

[1]Reprinted by permission from *The Unveiled Ladies of Stamboul.* Copyright, Houghton Mifflin Company.

uted to them only a placid stare which might have served as a rebuke to the combatants.[1]

—Edith Wharton

d. Definition.—This word, applied to paragraph development, means something more than the definition of a word, as found in dictionaries. Note the following sentence: "This speech defect is caused by innervation." A whole paragraph can be devoted to the "definition" or explanation of the meaning of this sentence. Another kind of topic sentence may require two kinds of definition. Note this sentence: "Democracy will be individualistic." Here are two words that may call for exact definition. But after they are made clear, the writer may have to define further the statement itself. When used in phrases, words take on various meanings. A phrase such as "slipping something over" or "one hundred per cent Americanism" may bear no relation, in idea, to the words that compose it, and the expression in its entirety must be defined accurately. (See **13f**, page 30; also **72d**, page 244.)

Well, what I mean by education is learning the rules of this mighty game. In other words, education is the instruction of the intellect in the laws of Nature, under which name I include not merely things and their forces, but men and their ways; and the fashioning of the affections and of the will into an earnest and loving desire to move in harmony with those laws. For me, education means neither more nor less than this. Anything which professes to call itself education must be tried by this standard, and if it fails to stand the test, I will not call it education, whatever may be the force of authority, or of numbers, upon the other side.[2]

—Thomas H. Huxley

[1]Reprinted by permission from *The Mission of Jane.* Copyright, Charles Scribner's Sons.

[2]Reprinted from *A Liberal Education* by permission of D. Appleton and Company, New York.

By the amateur spirit I mean the spirit which places the game above the victory; which takes joy, though it may be a subdued joy, in the perfect coördination of mind and muscle and nerve; which plays to win because victory is the best available test of ability, but which is all the time aware that life has other interests than the standing of the clubs and the Golf Committee's official handicap. I contend that the man who plays to live is a better amateur than the man who lives to play. I am not thinking now of the actual amount of time one gives to the game, though even then it might be shown that Mr. Walter J. Travis devotes more hours to golf than Mr. Mathewson devotes to baseball. I am thinking rather of the adjustment of the game to the general scheme of life. It seems to be pretty well established that when your ordinary amateur takes up golf he deteriorates as a citizen, a husband, and a father; but I cannot imagine Mr. Walter Johnson neglecting his family in his passion for baseball. As between these two, where do you find the true amateur spirit?[1]

—Simeon Strunsky

e. Illustrations or examples.—In this method you cite specific instances that illustrate your topic sentence. Illustrations serve in all kinds of writing, but they are especially helpful in explanations and arguments. *Make your illustration or example fit the case exactly.* Make it typical—that is, make it a true instance under the general statement.

Effective.

A long, lonely winter evening can be made short and interesting, by going through the books, that heretofore have lain idle upon the shelves. As you open one and read a few snatches, there comes before your eye the figure of the stern-faced Judge Pyncheon, seated in the high-backed chair.

[1]Reprinted by permission from *Belshazzar Court.* Copyright, Henry Holt and Company.

This picture is replaced by the picture of President Lincoln telling the little old mother that her son would be pardoned. Another scene comes before you. There is a great riot! People are hurrying along with clubs and all sorts of weapons in their hands. The Bastille has fallen! There is the guillotine! Hundreds of people are being beheaded! This horrible scene is replaced by a peaceful one. A soldier lover is bidding good-bye to his loved one, and she promises to be true. This scene fades, and there is a report of a gun. A horse and rider dash into the open space. The horse frantically tries to unseat his rider, but is unsuccessful. Then again we see the brave knight fighting for his lady fair. Another scene brings before us the great General Napoleon astride his great white horse, delivering his commands. The next scene shows you a Northwest Mounted Policeman galloping out to "get his man."

—*From a pupil's composition*

Effective.

Traveling is a fool's paradise. We owe to our first journeys the discovery that place is nothing. At home I dream that at Naples, at Rome, I can be intoxicated with beauty and lose my sadness. I pack my trunk, embrace my friends, embark on the sea, and at last wake up in Naples, and there beside me is the stern Fact, the sad self, unrelenting, identical, that I fled from. I seek the Vatican and the palaces. I affect to be intoxicated. My giant goes with me wherever I go.

—Ralph Waldo Emerson

f. Contrasts.—An effective way of making anything both clear and impressive is to tell what it is not, to tell how it differs from something else, or to tell what its opposite is. This method develops paragraphs by contrasts. If you explain the operation of radio to a person who already knows something about wireless telegraphy, tell him how the two differ. If you explain the Spanish game *jai jalai*, contrast it with handball.

In developing a topic sentence by contrast, you may use three different methods.

1. You may divide the paragraph into two sections to bring out the contrast. (If either section becomes long, you may have to divide the material into two paragraphs.)

2. You may cite a detail and follow it immediately with the contrasted detail. This may be done by writing sentences in pairs, or by making every sentence contain two contrasted members. These sentences gain in power if they are balanced sentences.

3. You may use a compromise between 1 and 2. After writing a section on one detail, write a group of sentences in contrast to that section. In the next group of sentences, return to the subject of the first group. Then write a section of contrasts.

> Political events, such as the advent of the Young Turk and the revolution of 1908, hastened the dissolution of the empire and brought in a new mode of living. Twenty years ago the Turk was master of life and death in the whole realm; he could plunge his hands into the nation's riches and bring forth gold for his wants; he was master of Arabia, Syria, Palestine, Mesopotamia, Tripoli, a large part of the Balkan peninsula, and many islands in the Ægean. Above all, twenty years ago he was master of his womenkind. He is master of none of these now, and least of all of his womenkind. Twenty years ago, a Turkish woman who married a Christian would have been torn to pieces by the fanatical mob. Today she walks openly with her life's partner in the streets of Pera, and the Turkish police watch her pass, afraid to say a word to her. Then a Turkish woman showed little of herself to men, at home or abroad. Today her face is uncovered, and she "features her legs" like her Christian sisters.[1] —DEMETRA VAKA

[1]Reprinted by permission from *The Unveiled Ladies of Stamboul.* Copyright, Houghton Mifflin Company.

> The issue of the Scotch war revealed suddenly to Europe the vigor of the Queen and the strength of her throne. What her ability really was, no one, save Cecil, had as yet suspected. There was little indeed in her outward demeanor to give any indication of her greatness. To the world about her the temper of Elizabeth recalled in its strange contrasts the mixed blood within her veins. She was at once the daughter of Henry and of Anne Boleyn. From her father she inherited her frank and hearty address, her love of popularity and of free intercourse with the people, her dauntless courage and her amazing self-confidence. Her harsh, manlike voice, her impetuous will, her pride, her furious outbursts of anger, came to her with her Tudor blood. . . Strangely in contrast with these violent outlines of her father's temper stood the sensuous, self-indulgent nature she drew from Anne Boleyn. Splendor and pleasure were with Elizabeth the very air she breathed. —J. R. GREEN

g. Comparison.—Use comparison to explain topics. This is the direct opposite of contrast. Contrast shows in what ways things differ; comparison shows in what ways they are alike. Make unfamiliar matter plain or impressive to a reader by showing how it resembles something already understood. If you say that the earth is in shape an oblate spheroid, you naturally make your meaning clear by comparison with an orange, calling particular attention to the flattening at the poles. In using comparison, you must be sure that the resemblance you depend upon is real, not merely fancied. You must be certain, likewise, that the reader is familiar with the thing with which you make the comparison. You will not help matters much when you say that an intaglio cutter is like a lapidary, if your readers know nothing of a lapidary. If a person has never seen a comptometer (calculating machine), with what usual machine might you compare it? A battlefield is said to be like a capital A. A building is

called an E or a T. The wing of a house is called an ell. Lead your reader from the known to the unknown.

> Ariosto tells a pretty story of a fairy, who, by some mysterious law of her nature, was condemned to appear at certain seasons in the form of a foul and poisonous snake. Those who injured her during the period of her disguise were forever excluded from participation in the blessings which she bestowed. But to those who, in spite of her loathsome aspect, pitied and protected her, she afterward revealed herself in the beautiful and celestial form which was natural to her, accompanied their steps, granted all their wishes, filled their houses with wealth, made them happy in love and victorious in war. Such a spirit is Liberty. At times she takes the form of a hateful reptile. She grovels, she hisses, she stings. But woe to those who in disgust shall venture to crush her! And happy are those who, having dared to receive her in her degraded and frightful shape, shall at length be rewarded by her in the time of her beauty and her glory. —MACAULAY

h. Comparison and contrast.—Begin with comparison, so that you may be sure the reader understands the starting point towards the new, the unfamiliar, the unknown. When you have given him such a general idea by comparison, pass to the contrasts. This process will enlarge his knowledge step by step until by the clarification of his first impression you convey to him an accurate idea of the topic. Show him first how an intaglio cutter resembles a lapidary; then add all the ways in which the two differ. Show that a comptometer is like some other machine; then list all the differences between them.

> Unlike as Whittier and Franklin were in many respects, they were alike in others. Both had the sym-

pathy with the lowly which comes of early similar experience. Both learned a handicraft, for Franklin set type and worked a printing-press, and Whittier made slippers. To both of them literature was a means, rather than an end in itself. Verse to Whittier, and prose to Franklin, was a weapon to be used in the good fight. In Whittier's verse, as in Franklin's prose, there was the same pithy directness which made their words go home to the hearts of the plain people, whom they both understood and represented. To Franklin was given the larger life and the greater range of usefulness; but Whittier always did with all his might the duty that lay before him. While Franklin gained polish by travel and by association with citizens of the world, Whittier was the only one of the greater American authors who never went to Europe, and he kept to the end not a little of his rustic simplicity. While Whittier was practical, as becomes a New Englander, he had not the excessive common sense which characterizes Franklin, and he lacked also Franklin's abundant humor. But the poet was not content, as Franklin was, with showing that honesty is the best policy, and that in the long run vice leads to ruin; he scourged evil with the wrath of a Hebrew prophet. Except one or another of his ballads, none of his poems was written for its own sake; they were nearly all intended to further a cause he held dear, or to teach a lesson he thought needful.[1]

—Brander Matthews

i. Cause to effect.—In paragraphs on operations, movements, changes, conditions, legal matters, elections, etc., proceed from cause to effect. An explanation of a manufacturing process may progress from cause to effect. A legislator urging the passage of a bill may begin

[1]Reprinted by permission from *St. Nicholas*, Vol. 22, p. 173. Copyright, The Century Company.

with his proposed law (the cause), and proceed to show its results if passed (the effect).

> There is a great weakness in our present railway situation bearing upon the farmer and consumer. Everyone knows of the annual shortage of cars during the crop-moving season. Few people, however, appreciate that this shortage of cars often amounts to a stricture in the free flow of commodities from the farmer to the consumer. The result is that the farmer, in order to sell his produce, often unknown to himself makes a sacrifice in price in local glut. The consumer is compelled at the other end to pay an increased price for foodstuffs due to the shortage in movement. The constant fluctuations in our grain exchanges locally or generally from this cause are matters of public record almost monthly. On one occasion a study was made under my administration into the effect of car shortage in the transportation of potatoes, and we could demonstrate by chart and figure that the margin between the farmer and the consumer broadened 100 per cent in periods of car shortage. Nor did the middleman make this whole margin of profit, because he was subjected to unusual losses and destruction, and took unusual risks in awaiting a market. The same phenomenon was proved in a large way at the time of acute shortage of movement in corn and other grain.[1]
>
> —Herbert Hoover

j. Effect to cause.—In real life the cause always precedes the effect, but you have learned before this that the writer frequently must not follow the actual order. Make your own plans for treating your material. Many paragraphs are clearer and more effective by being arranged "backwards." You may begin with the condition of a

[1]Reprinted by permission from the *Saturday Evening Post*, April 10, 1920. Copyright, Curtis Publishing Company.

set of workers (the effect), and trace conditions until you end by urging the repeal of a law (the cause).

> The prevalence of out-of-door sports in England, and the amenity of the English sporting spirit, may be laid, I think, primarily, to the influence of climate. Through the long, temperate summer, all nature conspires to entice a man out of doors, while in America sunstroke is imminent. All day long the village greens in England are thronged with boys playing cricket in many-colored blazers, while every stream is dotted with boats of all sorts and descriptions; and in the evenings, long after the quick American twilight has shut down on the heated earth, the English horizon gives light for the recreations of those who have labored all day. In the winter the result is the same, though the cause is very different. Stupefying exhalations rise from the damp earth, and the livelong twilight that does for day forces a man back for good cheer upon mere animal spirits. In the English summer no normal man could resist the beckoning of the fields and the river. In the winter it is sweat, man, or die.[1]
>
> —JOHN CORBIN

k. Division.—Your topic sentence may indicate the divisions of the development of your paragraph. Note the following:

> So far as I know, there are only three hypotheses which ever have been entertained, or which well can be entertained, respecting the past history of Nature.
>
> —THOMAS H. HUXLEY

In this kind of topic sentence, express exactly the entries —main topics and subtopics—already decided upon in your careful preparation of the outline.

[1]Reprinted by permission from *An American at Oxford*. Copyright, John Corbin, 1902.

> And sure good is first in feeding people, then in dressing people, then in lodging people, and last in rightly pleasing people, with arts, or sciences, or any other subject of thought.
>
> —John Ruskin

1. **Reasons.**—Support or prove a topic statement in argumentative composition by citing reasons. Scrutinize carefully for truth and acceptance the statements in this kind of paragraph. Word them clearly and state them forcefully. The aim must be to make them not only understood, but unanswerable. *Make this kind of paragraph particularly coherent.* Let there be no break, no weak place in the chain of reasoning, from beginning to end. Let nothing in construction or expression interfere with the direct appeal to the understanding and the convictions.

> Though extraordinary feats were sometimes recorded, I believe that the Greeks did not understand athletics at all so well as the English do. Two facts may be mentioned in proof of this. The runners are said to have started shouting. The boxers, who had their fists weighted with loaded leather gloves, swung round at one another's ears, instead of striking straight home. What we hear about their training seems equally stupid; their trained men are described as generally sleepy, they fed on enormous quantities of meat, and were obliged to swear that they had spent ten months in training before the games. Good generals, such as Alexander and Philopœmen, discountenanced athletics as producing bad soldiers. But, nevertheless, the combination of art contests with athletics made the Greek meetings finer and more imposing than ours.[1]
>
> —J. P. Mahaffy

[1]Reprinted from *Old Greek Life* by permission of D. Appleton and Company, New York.

m. **Climax.**—Develop a paragraph from the least important of its ideas to the most important. If the material permits, arrange an ascending scale of impressiveness until the climax is reached at the conclusion. When possible, consider with this method in mind the statements to be included in a paragraph. *Open such a paragraph by some striking or arresting expression, but place its most impressive fact at the end.*

> For a moment the old woman's ghastly conception so engrossed the minds of her hearers that a sound abroad in the night, rising like the roar of a blast, had grown broad, deep, and terrible before the fated group were conscious of it. The house and all within it trembled; the foundations of the earth seemed to be shaken, as if this awful sound were the peal of the last trump. Young and old exchanged one wild glance, and remained an instant, pale, affrighted, without utterance, or power to move. Then the same shriek burst simultaneously from all their lips.
>
> "The slide! The slide!"
>
> —NATHANIEL HAWTHORNE

59. PURPOSES OF SPECIAL PARAGRAPHS

Some paragraphs do not develop topics or carry on discussion. They have very special purposes. They are the introductory, the transitional, and the concluding paragraph.

a. **Introductory paragraph.**—The purpose of the introductory paragraph is to announce the theme of the composition. If the composition needs no introductory paragraph, do not force one upon it. If needed, make it short. Make it just long enough to serve its purpose of introducing the theme.

The early portion of the introductory paragraph should

arrest attention, arouse interest, and induce a desire to know the contents of the succeeding sections. It should not, however, arouse expectations that the composition does not satisfy. The statement of the actual theme should come towards the conclusion of the introductory paragraph. In a long composition it may be necessary to devote more than one paragraph to the introduction.

In *narration* the introductory paragraph is likely to give some information concerning time and place. It seldom introduces all the characters. It may tell something of some of the characters.

In *description* the introductory paragraph tells the object to be described; it states the point of view, time of year, season, time of day, perhaps the general effect or impression upon the beholder.

In *explanation* the introductory paragraph states the topic, the method of discussion, the result to be attempted, the aim to be reached. Frequently it lays down the plan of the entire composition. *The finished composition must be compared carefully with this announced plan.* Do not promise to show a certain number of parts, and then conclude before you have reached the number you set.

Persons who prepare most arguments (lawyers) usually state clearly in the beginning what they intend to prove. In scientific discussion (as in geometry, algebra, physics) this same plan is used.

> Much has been said, both in defense of and in offense to basketball. As is usual in such cases, there are two sides to the question. In this particular case, however, there are two sides to each side.

b. Concluding paragraph.—At the end of a group of several paragraphs a concluding section is often needed. It is not always present. Short compositions, and many

kinds of narrative and descriptive writing do not need specially marked conclusions. As it is often a good rule to begin with your main material, so it is a good rule to stop when you have finished. Many so-called conclusions are merely unnecessary paragraphs "tacked on" to an already complete composition.

You will find many occasions, however, when concluding paragraphs are helpful or necessary. In a composition that is fairly long, you will frequently find it helpful to insert paragraphs that conclude by summing up separate portions of the material. In *explanatory* and *argumentative* compositions there are frequent needs for two kinds of concluding paragraphs—*summary* and *recapitulation.*

1. *Summary.*—A summary gives in shortened form the substance of the preceding material. It condenses the entire material of the composition, presenting it in concise, general statements, sufficient to recall what has been read or heard. Various terms are applied to this kind of summarizing treatment: résumé, epitome, synopsis, review, précis, condensation, abstract. Observe the following summarizing paragraph:

> I firmly believe in my countrymen, and therefore I believe that the chief thing necessary in order that they shall work together is that they shall know one another—that the Northerner shall know the Southerner, and the man of one occupation know the man of another occupation; the man who works in one walk of life know the man who works in another walk of life, so that we may realize that the things which divide us are superficial, are unimportant, and that we are, and must ever be, knit together into one indissoluble mass by our common American brotherhood.
>
> —Theodore Roosevelt

2. *Recapitulation.*—A recapitulating paragraph repeats in the original form the heads or chief topics of the preced-

ing material. It lists the topics or the topic sentences. It is a restatement of the entries from the outline, which have been amplified up to this point. Note the following recapitulating paragraph:

> Then, sir, from these six capital sources: of descent; of form of government; of religion in the Northern Provinces; of manners in the Southern; of education; of the remoteness of situation from the first mover of government—from all these causes a fierce spirit of liberty has grown up. It has grown with the growth of the people in your Colonies, and increased with the increase of their wealth; a spirit, that unhappily meeting with an exercise of power in England, which, however lawful, is not reconcilable to any ideas of liberty, much less with theirs, has kindled this flame that is ready to consume us.
>
> —Edmund Burke

c. **Transitional paragraph.**—A transitional paragraph carries over the meaning from the section preceding it to the section immediately following. You will need transitional paragraphs only in fairly long compositions when the different sections of material are not easily recognized.

A transitional paragraph usually contains two kinds of material. A certain portion refers to what has preceded; the remainder refers to what is about to follow. Thus a transitional paragraph combines the purposes of concluding and introductory paragraphs. Observe the following transitional paragraph:

> Here, perhaps I ought to stop. But a solicitude for your welfare, which cannot end but with my life, and the apprehension of danger, natural to that solicitude, urge me on an occasion like the present, to offer to your solemn contemplation, and to recommend to your frequent review, some sentiments which are the result of much reflection, of no in-

considerable observation, and which appear to me all-important to the permanency of your felicity as a people. These will be offered to you with the more freedom, as you can only see in them the disinterested warnings of a parting friend, who can possibly have no personal motive to bias his counsels. Nor can I forget, as an encouragement to it, your indulgent reception of my sentiment on a former and not dissimilar occasion.

—George Washington

THE WHOLE COMPOSITION

60. THE COMPOSITION PROBLEM

Make each composition you write a definite problem to be solved.

First of all, have something to say upon a definite theme. Plan the composition in advance; see the whole with all its parts, and as you write, keep in mind the result to be achieved. As far as possible make what you write your own, distinctive and individual.

61. THE SUBJECT, OR THEME

Make a thoughtful choice of subject, giving heed to the three following principles:

a. **Definiteness.**—Choose subjects that are restricted and definite. Do not attempt to treat large or broad themes.

b. **Familiarity.**—Choose subjects that you understand, or that you can come to understand before you write. (See 63, page 216.)

c. **Interest.**—Choose subjects that have interest both for you and for other persons.

Poor subjects.
1. War
2. Inventions
3. Disease

4. Mountains
5. Description of a person

Better subjects.

1. The influence of war upon advertising
2. Notable inventions of the past year
3. Methods of preventing the spreading of disease among school children
4. A trip up Pike's Peak
5. A tramp

62. THE TITLE

Choose a title before you begin to write, even if you discard it later for a better one. Choose one that will arouse interest and stimulate curiosity.

The title is the name that you give your composition. As a rule it should be an exact designation of the subject and should definitely indicate the contents and the scope of the composition; it should be as brief as possible.

Poor titles.

1. An Adventure
2. A Narrow Escape
3. Presidential Elections
4. A Great Invention

Better titles.

1. Fifty-Four Forty or Fight
2. A Lunatic at Large
3. Has a Third Party a Chance in the United States?
4. A Labor-saving Cooking Device

63. SUBJECT MATTER

Make yourself thoroughly acquainted with your subject before you begin to write.

Material may be gathered from three sources, depending upon the nature of the subject treated or upon the

type of composition planned: (1) Rely upon your experience to furnish topics for composition. The more intimately your composition is based upon your experience, the more likely you are to write clearly, interestingly, and effectively. When your own experience does not suffice, obtain information for your compositions (2) by reading and (3) by conference with other persons. Take copious notes as you read or as you interview a person. When you come to write, weigh carefully every bit of your material and reject whatever is not absolutely necessary to your purpose. Do not merely copy into your composition what you read, but strive to develop your powers of expression.

Become familiar with books of reference like the following:

Dictionary of National Biography
Encyclopædia Britannica
International Encyclopædia
Dictionary of Music and Musicians
Dictionary of Painters and Engravers
Dictionary of Phrase and Fable
National Cyclopedia of American Biography
Readers' Handbook of References, Plots, and Stories
World Almanac
Statesman's Year Book
Who's Who
Who's Who in America
American Statesmen
Classic Myths

64. ORGANIZATION OF MATERIAL

Having decided upon your objective, (1) determine the plan of treatment, and (2) prepare an outline of the composition.

The plan of treatment best adapted to a clear and effective presentation of your material is determined by the nature of your subject. In explaining a process, for

example, you will naturally use the chronological method; in describing a scene, you will probably refer to details on the basis of contiguity, or nearness in space. In many compositions you will develop your theme by making contrasts or comparisons, or by proceeding from what is known to what is unknown, from general to particular, from cause to effect, etc. (See page 196.)

65. THE OUTLINE

Before you begin to write, make an outline of your composition.

In making the first draft of an outline, use a large sheet of paper and jot down all the ideas you can think of concerning your subject. Revise your first draft in accordance with the following points:

a. Study the topics in your first draft and place together all items that are related. Show relationship by some scheme of coördination and subordination. (See pages 221–23.) All material that is logically a part of one topic should be grouped under one heading.

b. Make additions freely; reject entries not needed.

c. Make simple outlines. Arrange material under four or five main headings.

d. Strive for an orderly sequence of thought from one topic to the next and from the beginning of the composition to the end.

Current Events Should Be Studied in All History and Civics Courses

(*Pupil's First Draft*)

I. Such a study promotes an interest in civic welfare.
   A. Current events bring us into contact with civic movements.

1. We read more than one article in preparation.
2. We hear (in class) about twenty-five other topics.
3. We read magazines for material.

II. Such a study promotes education.
   A. Encourages outside reading.
      1. We read newspapers for subject matter.
   B. It gives us current history.
      1. We hear and read of history in the making.
   C. Current events are enjoyed by pupils.
      1. They are a break in the regular routine.
         a. Magazines and newspapers are used for preparation instead of text.
      2. Interesting subjects discussed in class.

Current Events Should Be Studied in All History and Civics Courses

(*Pupil's Revised Draft*)

I. A study of current events promotes an interest in civic welfare by making us familiar with civic movements.
   A. Many articles on different civic problems are read.
   B. About twenty-five topics are heard discussed by pupils in class.

II. A study of current events promotes education.
   A. It encourages outside reading.
      1. Newspapers are read for subject matter.
      2. Magazines are read for subject matter.
   B. It encourages discussion and conversation.
   C. It is really a study of history in the making.

III. A study of current events is enjoyed by the pupils.
   A. It causes a break in the general routine.
      1. Magazines and newspapers are used instead of texts.
      2. A pupil presides instead of the teacher.
   B. Subjects of personal interest are discussed.

EXERCISE. Explain the improvement made (1) by rewording the main heads; (2) by making IIC a main head; (3) by changing the grouping of ideas.

The Essay

(*First Draft*)

1. Essay Writers.
   - Montaigne
   - Bacon
   - Addison
   - Macaulay
   - Lamb
   - DeQuincey
   - Ruskin
   - Stevenson
2. Development of the English essay.
   a. An essay is "a composition of moderate length on any particular subject."
   b. Michel de Montaigne (1533–1592) is usually referred to as the father of modern prose essay.
3. The year 1580 is the accepted birth year of this new literary *genre*.
4. First appearance of essay in England, 1597.
5. Seventeenth century was the experimental period of essay writing in England.
6. Essay of 18th century differed widely in many respects from the essay of preceding century.
7. Essay of 19th century included both types, that of the seventeenth and eighteenth century.
8. Two kinds of essays—formal and informal.
9. Five general types of the familiar essays.
   a. Personal experience essay
   b. Reflections and comments on life, human nature, customs, and experiences
   c. Observation of discoveries in the familiar commonplace
   d. Nature essays
   e. General observation comments and opinions of author.

EXERCISE. Making use of the material on page 220, prepare a topical outline for an essay of three paragraphs. Comment on the form, wording, and capitalization of these entries.

66. FORMS OF OUTLINES

Choose the form of outline best suited to your material and to your purpose or theme, and use this form consistently.

Three different forms of outlines in common use by writers—experienced and inexperienced—are: (a) the topic outline, (b) the sentence outline, and (c) the paragraph outline.

66a. THE TOPIC OUTLINE

Entries in a topic outline consist of words and phrases.—These entries are not sentences; they are merely key-words or phrases that suggest the important ideas in the composition. In an outline composed of such topics, periods may be placed after each item or omitted, but it is important that the writer be consistent throughout the entire outline. Conform to one of the following models.

Specimen I

Statement of title

I .....
  A .....
    1 .....
      a .....
      b .....
      c .....
        (1) .....
        (2) .....
    2 .....
  B .....
    1 .....
    2 .....
II .....

Specimen II

Statement of title

A .....
  I .....
    a .....
      1 .....
      2 .....
      3 .....
        (a) .....
        (b) .....
    b .....
  II .....
    a .....
    b .....
B .....

66b. THE SENTENCE OUTLINE

Entries in a sentence outline consist of sentences.

Each sentence should begin with a capital letter and should be followed by a period. Each entry may be a complete sentence, or a sentence may continue through several entries, one depending upon another.

First Aid, or Bandaging
(*Pupil's Outline*)

A. I am interested in first aid, or bandaging, because I am a Girl Scout.
   1. I first became interested when I started my second class test.
   2. Last spring I took a Red Cross course.
   3. This fall I had to teach some younger girls.

B. There are two kinds of bandages.
   1. The roller, a straight narrow strip, is the most common.
   2. The triangular is the other.
      a. It is useful because it can be used the same as a roller bandage.
      b. It is much easier to use.
      c. It is very convenient to get because a tie may be used and this is a part of every Scout uniform.

C. Care should be exercised in preparing the bandage.
   1. For open wounds it is best to use sterilized bandages; these may be bought.
   2. For other wounds any clean soft cloth may be torn into strips and used.

Etc.

66c. THE PARAGRAPH OUTLINE

Entries in a paragraph outline consist of paragraphs.

Each entry is a paragraph composed of one or more complete sentences. Conform to the following model:

How to Make and Use a Stencil

(Pupil's Outline)

The first step is to get the design on stenciling paper. The design is copied on graph paper. It is transferred to stenciling paper. This is done by means of carbon paper. The design is blackened.

The stenciling paper is coated with translucine. This makes the paper stiffer. The paper becomes semi-transparent.

Cutting out the design is very important. One should have a knife with a sharp, stout blade. A plate of glass put underneath the paper renders the work more efficient. The black portion should be cut out. The edges should not be ragged. If too much is cut out, the stencil will not hold.

In the last step, the material is painted. The cloth should be placed on a board. It is best to use a sample cloth first. The stencil is pinned to the board through the cloth. The cloth should be painted where the design was cut out. The paint should be patted on, not rubbed in. The stencil pattern should be removed from the cloth.

66d. MECHANICAL DETAILS OF OUTLINES

In constructing an outline, observe the following mechanical details:

1. Indent coördinate headings the same distance from the margin of the paper.
2. Indent subordinate headings farther than the main headings.
3. If an entry fills more than one line, indent the second line farther than the line above it.

Wrong.

School Days

I. My first day at school
a. An old country school house

2. Cutting up in school
a. Throwing spit balls
b. Results

4. Use parallel symbols to indicate ideas or entries that are equal in importance.

5. Express parallel topics in parallel construction.

Right.
B. Made novels seem like actual life.
1. Even worked at trades to get material.
2. Saw reality.
3. Exaggerated it for emphasis.

Wrong.
B. Actual life in novels.
1. To get material; in trades.
2. Realism.
3. Secured emphasis by exaggeration.

6. Do not express in coördinate position ideas that are not coördinate, or in subordinate position ideas that are not subordinate. Make all main topics parallel in position, and all subordinate topics parallel.

7. As a rule do not have fewer than two entries under a heading, except in a brief for an argument. (See page 245.) A subject cannot be divided into one topic.

8. Do not use the words *Introduction*, *Body*, and *Conclusion*. Substitute the contents of these parts of a composition for the terms mentioned.

67. UNITY IN THE WHOLE COMPOSITION

Maintain unity in your composition.

Have a definite purpose, or objective, and stick to it. Keep the central idea constantly in mind as you write,

and test every bit of material, every thought, every sentence, every paragraph, for its bearing upon that idea.

Remember that unity calls for *complete* treatment as well as for *consistent* treatment.

Careful planning and outlining are great aids to unity.

67a. IRRELEVANT BEGINNING

Avoid an irrelevant introduction to the composition.

As a rule it is unnecessary to write a so-called introduction to a composition. Make the beginning direct and definite. Especially to be avoided are useless explanatory details and trite and general statements that have no particular bearing upon the subject. (For effective methods of beginning a composition, see page 236.)

Wrong. [In the following composition, the first paragraph should be omitted. Why?]

How to Care for a Parrot

(*Pupil's Composition*)

I like a parrot because it is so much more interesting and human than a canary, and yet it is not rough like a dog. Its ability to talk makes it a very suitable companion.

When the baby parrot is first brought to this country, considerable care is taken of it, so that it will not die. After it is acclimated—that is, after it has become accustomed to this climate, the parrot is not so *apt* to get sick. In winter the parrot's cage should be covered with papers at night. If the weather is very severe, it is a good plan to put a sheet over the cage; for if a parrot once gets a cold or gets sick, it is a difficult task to cure it. In the summer time it is not necessary to cover the parrot at night.

67b. UNITY IN POINT OF VIEW

1. Keep a consistent point of view throughout the composition.—In writing about a football game, do not shift from the point of view of a player to that of a spectator. In describing a view from the top of a high building, do not include details that may be observed only by a person on the ground.

2. Avoid careless and unnecessary changes in person, number, tense, voice, or mood. (See **Construction, 13c,** page 26.)

Wrong.

The School Lunch-room

(*Pupil's Composition*)

When a spectator enters our lunch-room, a great confusion meets his eyes, and a great "hub-hub" comes in contact with his ears.

He sees students running hither and thither, coming and going out; occasionally he hears one pupil calling across the room to another. He sees a long line of students evidently waiting to procure a little food. He hears the ring of the register, which means that money is being handled, the echo of a girl's scream, possibly in distress, the "hee! haw!" of a boy probably laughing at some bright remark of another student. *There are three or four large individuals around the room,*[1] probably advising other students of a lower grade on how to eat their food or about replacing their chairs when leaving the table, *picking* up paper, strings, tops of milk bottles, and clearing off the table. He sees also two students standing about, to *see* that no girl or boy leaves the cafeteria with any food *that is noticeable. When noticing these faults, it reminds him of the days of old,* when a man would leave

[1]Unnecessary change in sentence form.

his garbage lying around anywhere until he was forced to pick it up or until someone came and *did it* for him. [*Suggest improvements to replace italicized parts.*]

The spectator *left* the cafeteria fully satisfied that his idea was correct. The idea of eating is the same as in the days of old, only at the present time there are a few improved *things*. [*Criticize pupil's use of the words printed in italics.*]

67c. UNITY OF TONE

Maintain a consistent tone throughout the composition.

Writing meant to be serious in tone or purpose should not be marred with the inclusion of anything light or flippant or low. And writing meant to be light in tone or purpose should not include anything serious.

Wrong.

A Friend's Frown is Better than a Fool's Smile

(*Pupil's Composition*)

There are some people who are continually being flattered. The result is a swelled head. Persons must be brought down to earth once in a while. If you realize that, by smiling at *his* foolish and head-strong antics you are fooling him and yourself.

Even though you do reprimand this youth and he resents *it*, you know you have not aided in this *smirking* of his character.

The reason why aid is not given to such people is that they will not accept it. It seems the only way to get at their mental capacity is by brute force. By *ducking* the insolent in a pond or *tar* and feathering his too exact features *he* soon realizes his popularity is *boo*. [*Criticize and suggest improvements with reference to all words in italics.*]

Strained.

The Red Letter Day

(*Pupil's Composition*)

The world revolved on its axis as it had done for centuries and ages past, while, on its surface the chords of greed, envy, hatred, malice, passion, and agitation were tightening to the breaking point.

On July 28, 1914, the great chords of human nature had severed themselves, and thus the "Earth Beings" were hurled into the bloody struggle of the "World War."

It was a war to "Make the World Safe for Democracy" on the part of the Allies, and to "Spread Our Kulture" and to secure "A Place in the Sun" on the part of the Teutonic Powers.

The World had gone mad. Men sought to drive their Brothers from the Earth, and then in turn to slay themselves. At last the "Earth Beings" hesitated in their mad struggle for supremacy to wonder what it was all about. Finally they realized that they could no longer witness the horrors of the "Fields of Death."

67d. COMPLETENESS FOR UNITY

Include everything necessary to a thorough understanding of your subject.

In writing about the educational advantages of the City of Washington, you would naturally refer to schools, colleges, libraries, art galleries, and museums. But your composition would be incomplete unless it mentioned the opportunities afforded by the city as the seat of our national government and as a center of historical interest.

67e. UNITY VIOLATED BY UNIMPORTANT DETAILS AND DIGRESSIONS

Do not introduce details that are unimportant, trivial, or too obvious. Include only that material which bears directly upon the subject of the whole composition.

Wrong. [Why?]

The Best Game of the Season

(*Pupil's Composition*)

As we entered the ball park, the cheering and roaring of the mass of people sounded to us as though Bedlam had turned loose. The white, scattered clouds in the deep blue sky, with a light wind driving them forward, reminded us of a shepherd driving his flock of sheep before him.

The crash of the bat against the hurtling white sphere, the ninth inning rally by the home team, the home run by the pinch hitter, who was sent in to win the game, the deadly silence which reigned over the ball park during the official presentation of the pennant to the winning team, the seething mass of people emerging from the stadium reminding one of herds of cattle being driven forward by the cattlemen —all this made the last game of the season the best game of the season.

68. COHERENCE

Coherence demands that the parts of a composition be so arranged and so connected that their relationships are unmistakable. Careful planning and outlining are essential to the attainment of coherence.

68a. ARRANGEMENT OF MATERIAL

Arrange ideas in a clear and logical order.

Each kind of composition has its characteristic sequence of thought. In a narration you will naturally introduce ideas in the order of time; in a description, in the order of position; in an exposition or an argument, in the order of similarity, contrast, climax, etc. (See **Methods of Developing Paragraphs,** page 196.)

Logical order.

How to Study

With children—and with many college students—it is exactly the opposite. Their bodies are chained to the tasks before them, but their minds are absent on other and more attractive pursuits. Now the trouble with many students is that they are still children. They have never learned how to hold their attention closely and sternly to a set task. They are given to dawdling and to idle daydreaming. They are at the mercy of every sensation and every enticement. An educated person learns "to do the thing he does not want to do, at the time he does not want to do it."

In the long run the secret of study resides in our ability to bathe our thought, our task, our lesson in the stream of interest. The way to study successfully and joyously is to be interested in the thing that claims our attention. It is not hard to interest a boy in a dog, or a gun, or a swimming-hole. Dress and travel and baseball and automobiles and dinner-parties interest everyone. But how remote these things all seem from the stupid rules and theorems and outlines and repellent facts that we find staring at us from our textbooks, and forever tripping us up in the classroom!

Yet, in reality, these two realms are not altogether removed from each other. There are connecting threads, if only we can find them. We must learn to carry over from the things that we do like, or the things that we are absorbed in, fragments or filaments of interest which may be attached to the dull or hated study that we must master. Of course the surest and most natural way to bring this about is to live such an alert, wide-awake, and sympathetic life that the world speaks our language at whatever point we accost it. It is well to have sensations and experiences and some slight information, at least, stored up from many sources. The greater our store of facts, images, experiences, and associations from the past, the more likely we are to find some

point of contact between a new subject and an old one, and so to transfer interest from one to the other.[1]

—Francis C. Lockwood

Unity and coherence are both apparent in this selection. The student can test his own compositions for unity and coherence by writing one paragraph made up of the topic sentences of the paragraphs of his whole composition taken in order. If this resulting paragraph is in itself smooth and logical in its sequence of thought, the composition as a whole is coherent. Note the following condensation of the selection quoted above.

(1) Most college students find it difficult to keep their *minds fixed* on the set task. (2) But this *tendency to let* their *minds wander* from the task on hand *could be thwarted if* they would *develop* a real *interest* in the thing that demands their attention, and (3) *this interest can be cultivated* by *living* an *alert* wide-awake *life*, by *storing up sensations* and *experiences* and *information* such as *will give* them a *point of contact* between each *new subject* they take up and *the subject about which* they have already learned something.

Poor order.

Why I Am Going to Be a Druggist

(*Pupil's Composition*)

I have decided to take up the study of pharmacy, primarily, because I like it; secondarily, because it is profitable.

The hours of a druggist are long and tedious, but they are becoming more regular in the working hours. [*Comment on the use of "they."*]

It is one of the few businesses that give *you* a training in a wide field such as salesmanship, linguist, reader, and druggist. [*Find two kinds of errors in this paragraph.*]

[1]Reprinted by permission from *The Freshman and His College*. Copyright, D. C. Heath and Company.

The remuneration is very good provided the locality in which you are situated possesses a fair proportion of free spenders.

In order to become a pharmacist *you* now have to go to college for three years to get a degree of pharmacy chemist. [*What rhetorical principle is violated in this paragraph?*]

EXERCISE. Test this composition for unity and coherence by the method suggested on page 231.

68b. RELATED TOPICS KEPT TOGETHER

Keep related topics of a composition together.

Topics closely related in thought should be discussed in consecutive paragraphs.

Good order.

The Attitude at the Piano

(*Pupil's Composition*)

To assume the proper attitude for playing the piano, sit at such a distance from the keyboard that when the arms are easily bent the fingertips may rest on the keys without effort, and the feet reach the pedals comfortably The elbows should be held neither too close to the sides nor too far away; moreover, they should either be on a level with the keys or be held but very little higher. Too low a seat necessitates (in accord with the laws of leverage) greater exertion on the player's part, so that he is compelled, when playing forcible chords, to raise his shoulders, and this produces no very graceful look.

Many, even eminent, pianists lay too little stress on a graceful attitude while playing. They seem to think, "If only the ear be satisfied." That is not enough. The listener's ear should first be seduced through his eye, and thus be rendered more impressionable.

Neither does posing meet with approval. A common pose is to lean backward with a *splenetic air* and to play with

slow, negative movements of the head, the eyes rolled heavenward. Then there is the nonchalant pose with the disdainful expression of countenance; or the player bends over till his head almost touches the keys, and after every passage turns his face to the audience in smiling interrogation. [*Does this last sentence violate unity of structure?*]

All this produces a more or less *comical impression*, and is likely to injure the effect of the finest playing. True feeling is not expressed by means of the pose; neither does a pianist's art find expression through his mien, but *through his fingers*. [*Criticize the expressions in italics.*]

Poor order. [Failure to "follow through"]

Success

(*Pupil's Composition*)

"The favorable or prosperous termination of anything attempted; a termination which answers the purpose intended." This is Webster's definition of *success*.

There are many different ways one can obtain success. One can be a successful business man, homemaker, one's education can be a success. [*Criticize this last sentence.*]

An illustration of a man who has a favorable and prosperous industry and is considered a great success is Henry Ford. He started out as a machinist in an automobile factory where he got his own ideas. He then worked them out in a successful way.

The modern home is not always successful, but should be, of course. It takes a mother and father who will be companions to their children, teach them to be kind, good, and obedient. The mother must keep the home clean and attractive so the friends of the family will enjoy visiting there. She should make her children and their friends love her. If all this could be done, it would be a very prosperous issue.

Success to me should be one of the things to strive for in life. Any good thing started ought to be carried through

to a successful ending if it must be done by much sacrifice. [*Mention two points for criticism in this last sentence.*]

68c. PROGRESS IN THOUGHT

Arrange your material and develop each idea so that there will be an obvious progress in thought from the beginning of the composition to the end.

It is not enough that the material of a composition be presented in orderly sequence. Each topic should be adapted to what precedes and to what follows, and should be so developed as to constitute an obvious step forward in the accomplishment of the intended purpose. To this end each topic should be completed before another is started.

Progress obvious.

The Death Head Grinned

. . . The only sound was the hum of insects and the occasional shrill shriek of a small gray-green parrot.

An unfamiliar sound startled me into reality. Out of the tail of my eye I saw a figure standing behind me. On the bridge ten feet away crouched a six-foot native. He was bent forward, his right hand drawing a knife from a leather scabbard. It was the scrape of the knife that I had heard.

The scar-mark down the middle of his forehead was a sign that he was a member of a cannibal tribe. I wasn't frightened; I was just plain scared. I was unarmed, except for the camera, and there was no place for me to go. Though I had seen no crocodiles in the pool, I didn't want to take the chance of jumping in. The bridge was too narrow to allow me to pass. There was but one thing I could think of. I smiled.

The shenzi smiled back at me and replaced his knife. As he smiled, he showed a beautiful set of teeth filed to points. That, by the way, is not peculiar to the cannibal tribes alone.

I had to say something, and I wanted to keep his attention from my suddenly weakening knees.

So I started out in English in the most casual voice I could command. . . .[1]

—Rexford W. Barton

68d. TRANSITION BETWEEN PARAGRAPHS

Make clear and smooth transitions between paragraphs.

The exact relationship between topics may be indicated by the proper transition or connection between paragraphs. Sometimes a whole paragraph is necessary to bridge the gap between the larger parts of a long composition; usually, however, the connection between topics is accomplished by the use of words, phrases, clauses, or sentences that constitute appropriate transitional elements. (See **Coherence, 8d,** page 15.)

Improve the connection between the following paragraphs:

Traits of Lincoln

(*Pupil's Composition*)

One day he was in one of the small southern towns at a slave market. He saw the way slaves were treated, knocked around and kicked around. He would not even treat a dog like that. This scene went right to Lincoln's heart. He said that very day if he ever got a chance to hit slavery he would hit it hard. [*What word should be inserted in this last sentence?*]

He grew up studying law, doing very many good things. He became president after much real speaking and debating. He was criticized very much at this time. [*Criticize and suggest improvement.*]

During the time of the civil war a young boy was brought to him, he was to be shot at sunrise. Lincoln had an inter-

[1]Reprinted by permission from the Boston *Post.*

view with this boy and found out why the boy fell asleep on guard. The boy said he would die but he didn't want his mother to know it. Because he was taking the place of a sick friend Lincoln pardoned him. [*Point out eight errors in this paragraph.*]

69. EFFECTIVENESS

Strive to make your writing interesting, to give it a large and vital interest to others.

Effectiveness depends largely upon interest. Whatever secures force and vigor in each sentence (page 73) and in each paragraph (page 191) naturally contributes to the effectiveness of the whole composition.

69a. EFFECTIVE BEGINNING

Cultivate directness and brevity in the opening sentences.

Your first sentences give the reader his first impressions. You should therefore gain his attention at once. Say something interesting. Do not weary or dull your reader's interest with lengthy, irrelevant, or formal introductions. (See **67a**, page 225.) Get your composition started quickly, and go straight to the point to be made.

In beginning a composition follow one of the directions given below:

1. Make a striking statement bearing upon the subject.
2. Make a direct statement about the subject.
3. State the purpose of the composition.
4. Tell what led you to write the composition.
5. Give a summary of the points to be covered.
6. Relate an interesting story.
7. Ask one or more pertinent questions.

8. Give an apt quotation.
9. Introduce one of the characters.
10. Describe the place of the action.
11. Tell the circumstances leading up to the action.

NOTE.—In a very long article a formal introduction may be used to prepare the way for the discussion that follows.

Informal beginning.

On Going to Bed

One of the characters in *The Moon and Sixpence* remarked that he had faithfully lived up to the old precept about doing every day two things you heartily dislike; for, said he, every day he had got up and he had gone to bed.

It is a sad thing that as soon as the hands of the clock have turned ten the shadow of going to bed begins to creep over the evening. We have never heard bedtime spoken of with any enthusiasm. One after another we have seen a gathering disperse, each person saying (with an air of solemn resignation): "Well, I guess I'll go to bed." But there was no hilarity about it. It is really rather touching how they cling to the departing skirts of the day that is vanishing under the spinning shadow of night.

This is odd, we repeat, for sleep is highly popular among human beings. . . .[1]

—CHRISTOPHER MORLEY

Good beginning.

My Dog

(*Pupil's Composition*)

My dog is just a poor pup! He has no pedigree whatever, but he's my dog. He is not very big or so intelligent as to do circus tricks and stunts. My dog's name is Rover and

[1]Reprinted by permission from *Pipefuls*. Copyright, Doubleday, Page & Company.

he's brown and white spotted, looks something like a collie. First thing in the morning, he teases me and makes me late for school, but he's my dog; so I don't get mad at him. We go to school together, but my teacher always chases him home and then even scolds me for his following me to school.

If I happen to be eating and give some to my dog, my mother scolds me and even chases my dog out of the house and makes me go to bed all alone! You know, sometimes she even threatens to give my dog to the dog-catcher, and then I just cry and cry!

But my dog and I we try to be so good but we're always in trouble. Even though we do get scolded he's still my dog! [*Suggest a word change to improve this paragraph.*]

Poor beginning.

Initiation

(*Pupil's Composition*)

You can tell what my story is about by looking at the title, and you will not hesitate to bring a picture to your mind of some initiation you have witnessed; or if you have never seen one or been a victim at one, you certainly have heard of some. At this particular initiation I am going to tell you about, there were about ten girls to go through this thrilling process. [*Improve the structure of the first sentence.*]

We were all taken to one small room and told to stay there until some one came for us. A few minutes later a laughing face appeared and told one of us to come out. (I am going to put myself in the place of the first person that was to go through the ordeal.) As I came out of the room, the first thing they did to me was to put a handkerchief across my eyes so as I would not see anything. I was to do everything I was told to do and nothing else. After they had knocked me around for a short time I was told to put my hand on a burning hot stove. It was a terrible sensation, but I did it and to my surprise the stove was not even warm.

69b. EFFECTIVE ENDING

End your compositions effectively.

The most emphatic position in the composition is the end. You should make sure, therefore, that you give the impression of finality, of completeness, of a well-rounded whole; indeed, the end should be readily recognized as the end, as the particular goal aimed at from the beginning.

The composition might end effectively with a reference to the title or with a restatement of the theme. Especially to be avoided are closing statements involving a detail of the discussion rather than the main thought, and statements containing a weak, diluted moral.

Good ending.

> So, my fellow-citizens, the reason I came away from Washington is that I sometimes get lonely down there. There are so many people in Washington who know things that are not so, and there are so few people who know anything about what the people of the United States are thinking about. I have to come away and talk to men who are up against the real thing and say to them, "I am with you if you are with me." And the only test of being with me is not to think about me personally at all, but merely to think of me as the expression for the time being of the power and dignity and hope of the United States.
>
> —Woodrow Wilson

Poor ending.

Class Readings

(*Pupil's Composition*)

> Mysteries, adventure stories, and novels are the kinds of books that I care to read for pleasure. But for education, I prefer to read biographies, books of travel, and stories that tell you how to make certain things and the like. [*What word in the last sentence is incorrectly used?*]

The above books, I think, should be read in class because they would give the pupil a knowledge of different things. It would also give the pupil a desire to know more about them, and they in turn would go to the library and find out. In this way the work would not be monotonous and very interesting. [*Point out five errors in this composition.*]

69c. PROPORTION

Give space to the different topics in a composition according to their relative importance.

Important topics should be given the largest amount of space and the fullest treatment. Less important topics should be passed over more quickly. It is always well to determine in advance the space to be allotted to each topic, considering not only the purpose and the limitation of the composition but also the readers for whom it is intended. In the following composition the first two paragraphs should be condensed, and the last paragraph should be expanded.

Weak Walker

(*Pupil's Composition*)

Among the members of a well-known club was a man to whom it owed its greatest renown, yet a man for whom little respect was felt by members of the club. This was John Walker, a young lawyer, who was heir to a large fortune. Walker was a weak man but very persistent. He had little schooling and knew but the first principles of law. Yet his speeches and arguments were known from the great cities to the most remote dwellings.

Great was this man's fame, but fate had decreed that he be an idolator and worshiper of some great man. His mind resembled the vine which botanists call the clinger, and which must exist by clinging around the trunk and imbibing the sap of the tree. He might have clung to Mayor Adams and have become the greatest politician of the state. He

might have clung to Mr. Smith and have become a great leader of education. It must have been a joyful hour when he fastened himself upon A. B. Dunbar, a great wholesale distributor. These friends might seem poorly matched. Dunbar had a great dislike for the religion and politics of Walker. The great persistency of Walker in getting answers to the questions he asked, must have been like the buzzing of an angry wasp to Dunbar. Dunbar greatly despised the questioning of Walker, who was persistently at it. This often filled Dunbar with a deep anger which resulted in strong quarrels much resented by Walker. These quarrels, however, were soon made up. During the many years that followed, Walker continued to worship Dunbar, and Dunbar continued to dislike and love Walker. These two men lived far apart and visits together were few. Walker practiced law in New York, and Dunbar had his business in Boston. During these infrequent visits Walker took notes of Dunbar's doings and sayings.

Thus was the information collected which led to the conviction of the man who killed Dunbar.

69d. TOPICAL DEVELOPMENT

Gain effectiveness by dividing your subject into a series of topics and by treating each topic as a distinct unit.

The topical development of your subject makes for clarity of outline and enables your reader to keep your main points in mind.

Effective.

Advanced African Warfare

Personally, Abd el Krim is less a man of action than a thinker and organizer. He moves aloof and in mystery, as behooves an Oriental Despot, posing as the father and benefactor of his people, but showing himself little. Due precautions against attempts at assassination are taken, and

perhaps also he feels that to be seldom seen enhances his prestige.

This prestige is based partly on his victories, partly on his organizing capacities, but most of all on his modernism. "The Koran," he explains, "says that there shall be only one Sultan"—that is, demands a despotism—"but it does not forbid modernization."

The Riffians have therefore taken up all the old Spanish field-telephone wires and installed six or seven main lines connecting the military frontiers with the capital. They are like children with a new toy. They telephone interminably. Their telephonists sit at tables, like Europeans, and keep a record in a book, like Europeans! The Sultan has two motor-cars! He is building a road straight across the country! He has a motor-boat, in which he goes along the coast at night, under the very noses of the Spanish! All these things are the talk of the tents and villages throughout North Africa. The pregnant deduction is made that modern progress does not, after all, depend upon Europeans.[1]

—Paul Scott Mowrer

[1]Reprinted from the *Weekly Westminster* [London].

FORMS OF WRITTEN DISCOURSE

70. DESCRIPTION

In your description aim to produce in the mind of your reader a picture of the thing that you see.

a. Have an absolutely clear and accurate impression of what you wish to describe. Plan your description as your eye observes the real object or person.

b. Indicate to your reader the point of view (place or time, or both) from which the object or person is described. If you change the point of view, indicate the change to your reader.

c. Use nouns and adjectives of size, shape, color, age, position, relation, sound, smell, taste, effect, impression.

d. If moving objects are pictured in your description, use terms suggesting action, especially verbs.

71. NARRATION

In your narration give your reader an effect of movement.

Every sentence should carry forward the action from the previous section. Give a great deal of attention to verbs and adverbs, especially verbs.

a. Use conversation to lighten your narration, to give it an air of reality. Make the conversation natural.

Stiff. See the ocean. Is it not vast?
Natural. The expanse of water overwhelms me.

Stiff. Are you not going to accompany us?
Natural. Aren't you going with us?

b. Paragraph conversation properly. Begin every new speech of a different character as a new paragraph. (See **Punctuation, 34f1,** page 129.)

"Have you told this story to any one else?"
"Not to a single person," he assured the officer.

c. Write your narration in the past tense and related tenses. Do not use the historical present.

72. EXPOSITION

(*Exposition is explanation. It is description used to instruct or inform. Literary description aims to please the fancy, the imagination; exposition aims at a clear understanding of the thing described. Literary description is esthetic in purpose; exposition is didactic.*)

In your exposition convey clear and orderly information.

a. Have exact knowledge of the thing to be explained.
b. Make a plan before you attempt composition.
c. Use exact terms, and define all words not generally known.
d. Make your definitions logical: (1) by putting the thing defined in its class, (2) by giving it the characteristics peculiar to it and distinguishing it from other objects in the same class.

Illustration.
A chair is an article of furniture [*classification*] on which a person sits [*differentiation*].

e. When possible use comparisons. Liken the thing being explained to something likely to be already familiar to the reader.
f. Use diagrams freely.

73. ARGUMENTATION

(*Argumentation, as a separate form of prose composition, is an attempt to prove that a given statement is true or false. Arguments involve exposition of fact, and appeals to reason.*)

In your arguments strive to be logical, direct, and convincing.

a. Distinguish between the obvious and the debatable. Do not waste your time and the time of others in proving what is accepted as fact.

Obvious. Lincoln was a great president.
Coal is more necessary than gold.
A man should always practice honesty.

Debatable. Free trade injures industry.
The United States is under moral obligation to enter the League of Nations.

b. Distinguish between questions of fact and questions of policy.

Fact. England contributed more to the winning of the Great War than the United States. (To be proved by statistics.)
The autobus is a more economical form of transportation than the trolley.

Policy. Every town should have a free public library.
No high-school football team should be allowed to schedule games more than fifty miles from home.

c. Try to hit upon the fact or principle or set of facts or principles that, if accepted as a standard of truth, will prove the truth of your statement.

Illustration.

Statement to be proved: Immigration to the United States should be prohibited for a period of twenty years.

Basis of proof: The preamble to our Constitution sets

forth among the objects for which this government was founded: "To promote the general welfare [and] to secure the blessings of liberty to ourselves and our posterity." All will admit that our governmental policy should be in harmony with these two objectives. If then it can be shown that the failure to prohibit immigration for the next twenty years will jeopardize the general welfare and deprive our posterity of the blessings of liberty, the stand we take against immigration is justified.

d. Do not mistake mere assertion and contradiction for argument. Prove your statement:

(1) By citing evidence.
(2) By giving examples.
(3) By quoting recognized authorities.

e. Anticipate what may be said in disproof of your contention and prepare rebuttal. Be ready, however, to admit adverse arguments that cannot be disproved.

f. Do not allow the main question to be sidetracked. Keep in mind the main point to be proved.

g. Make a brief, or outline, of your whole argument.

A brief should contain

(1) The formal statement of the proposition.
(2) A definition of the words used in the statement.
(3) Points that may be conceded in advance.
(4) Statement of the fundamental principles upon which your argument will be based.
(5) The various points of your argument.
(6) A summing up.
(7) Persuasion. (If the argument is for the adoption of some policy in school, community, or state.)

h. Test arguments, your own and those of others, by the following questions:

Are the statements true? Do they exaggerate? Are the facts correctly stated? Do the facts support the proposition? Are the authorities quoted recognized by everyone as experts? Do the entries of the brief assert too much? Do they attempt to prove too much? What flaws can an opponent find in the reasoning? Is any unnecessary point or material included? Is any necessary point or material omitted? Is too much attention given to subordinate items? Is enough attention given to the most important items? Is the order good? Does it lead connectedly up to the most important argument? Is the opening section too long, too short? Is the ending forceful?

74. COMBINATION OF FORMS

Link various forms of discourse in your writing and speaking, according to the purpose to be served and the effect to be obtained.

a. Description in narration.—A description of a room, a scene, or a person will add color and vividness to narration; it will also give a proper setting for the play of narrative details.

b. Description and narration in argument.—Description and narration are very effective in argument. The strongest argument for the abolition of child labor, for instance, would be a description of bad working conditions and a story of stunted minds and hearts.

c. Exposition in argument.—Argument may be greatly strengthened by means of exposition. A clear explanation of a step in reasoning, or a careful analysis of causes and effects, may be necessary to the establishment of your contention.

d. Exposition in narration.—In presenting character in narration, writers frequently explain motives and actions in detail. The progress of the story is often held up while the author explains the difficulties encountered by his hero or the ease with which he overcame his enemies.

75. SHORT STORY

In the short story, plan your connected events so that they rise to a climax of interest. A single impression should dominate the short story, and planning is, therefore, of prime importance.

a. In the first section of your short story give your reader everything that he should know in order to understand the subsequent development, for example: time, place, perhaps some of the characters, and the relationships among them.

b. Make every event in the development of your story mark a rise in interest over all the preceding events.

c. Be sure to make your climax the highest point of interest in your story.

d. Conclude your story as quickly as possible after the climax has been related. If possible, let your climax serve as conclusion. (See **69b,** page 239.)

76. NEWS STORY

A news story must be *news*—that is, it must be recent, and it must be interesting to a large number of readers.

a. Make your news story absolutely impersonal. Keep yourself completely out of the article.

b. Be strictly accurate in all your statements.

c. Give authorities for your statements.

d. Be perfectly clear in every phrase.

e. Make your story move. Use active verbs in preference to passive verbs.

f. Begin your news story with the *lead* [pronounced to rime with *feed*].

g. Into your lead put five essentials—the when, the where, the why, the who, the how. Give dates, hours, time of day, correct names, ages, addresses, reasons, purposes, and methods in your lead.

h. Make your lead so complete and accurate that if a reader goes no farther, he will receive adequate information from it.

Examples

Lamberton, N. Y., April 29.—The lives of eight persons were saved by a collie dog when the farm house of Leslie S. Morrison burned to the ground early today. The dog sacrificed its own life.

Washington, May 3.—In a letter to John Hamlin, Director of the College Bureau of the Republican National Committee, President Coolidge commends the organization of college men and women for political purposes and promises "to extend every encouragement to efforts of this kind."

i. In the paragraphs following your lead, add details of the event you are reporting. Construct each paragraph in such a way that the article may be stopped at any place, yet will still convey complete information to the reader.

Three lives were lost yesterday afternoon when fire destroyed South Commercial High School. The destruction of the building, according to fire department officials, was

due to the fact that a frozen water main had cut off the water supply.

This lead should be followed by the list of the dead and injured (names, ages, addresses, whether pupils, firemen); the cause of the fire; who discovered it; at what time; what was done during its progress; how long it lasted; action of officials, principal, janitor, school board.

j. In the headlines for your news story make statements, instead of expressing topics.

ANOTHER AUTOIST, AT DARK CORNER, HITS POLICEMAN

Traffic Officer Was Working at Semaphore but Driver Swears He Saw Nothing

BELATED BUMP IS HIS WARNING, HE ASSERTS

Patrolman, with Fractured Foot, Takes Motorist to Station.

77. FEATURE STORY

(*A feature story in a newspaper is any narrative not a news story. The narrative element depends upon sustained interest, rather than upon the news contained.*)

Arrange your feature story so as to keep your reader's interest to the last line. Make the interest rise continually to the climax.

a. Aim at originality of treatment in your feature story.

b. Secure ideas for feature stories from the news of the day. Make use of topics in which human interest is always easily aroused.

Subjects for feature stories.—Questions asked by pupils; The circus comes to town; Attendant to a pet elephant; Radio and copyright music; Real-estate development; Money for diamonds; Self-education; Government by the people; Music for the masses; Plight of the farmer; Tragedy of a girl from Main Street; School life as real life; How to train your employer; Making the public want something.

78. EDITORIALS

(*The newspaper editorial is the explanation by the writer of his opinion, his interpretation of some topic of general interest, and his attitude toward it.*)

Make your editorials informative and interpretative.

a. Explain new ideas that are spreading among people.

b. Make clear the significance of events.

c. Give comprehensive but shortened digests of a long series of connected happenings.

d. Support or oppose some plan or policy.

79. LETTERS

In every letter you write keep in mind the effect you wish to produce upon the person to whom the letter is sent.

All the rules of good composition apply to the writing of good letters. The only things to learn in addition to those included in the general instructions for composition are the various conventional forms followed by writers of good letters.

Kinds of letters.—According to the purposes to be served letters are of two kinds:

1. Those used for purposes of business.
2. Those used as a means of communication in social and friendly relationships.

The parts of a letter.—The parts of a letter are as follows:

1. heading
2. address
3. salutation
4. body
5. complimentary close
6. signature

Definite forms for these parts must be observed in business letters, but certain variations are allowed in friendly or informal letters.

79a. THE HEADING

In the heading write the correct full address of the writer (house number, street, city, and state) and the date (month, day, and year).—In the heading do not omit "Street" or "Avenue," do not use symbols before house numbers, do not use figures to indicate the month and the year, and do not use *st*, *nd*, *d*, *rd*, or *th* after the number indicating the day of the month. If names of states are abbreviated, use the correct form. (See **Abbreviations, 1b3**, page 2.)

Right. 1034 West Adams Street, Chicago.
Wrong. # 1034 West Adams, Chicago.
Right. May 25, 1925.
Wrong. 5–25–25; 5 25 25; May 25th, 1925; May 25, '25.

1. Position of heading.—Place the heading in the upper right-hand corner of the paper. Leave generous margins above the heading and to the right. In social letters you may place the date and your address at the bottom, below

the signature, at the left-hand side of the paper. But write all the heading together; do not put the street address in one place and the city and state in another.

2. **Form of heading.**—Depending upon its length the heading may be written in two or in three lines. In the indented form the second line is indented farther to the right than the first line, and the third farther to the right than the second line. In the block form all lines begin on the same margin. (See illustrative forms below.)

3. **Punctuation of heading.**—If you use abbreviations in the heading, follow them by periods. Within the line after each separate item place a comma. If marks of punctuation are used at the ends of the lines, use a comma after each line except the last; after the last line use a period. You may omit all marks at the ends of the lines unless an abbreviation makes a period necessary.

Observe the following correct headings:

With end punctuation	*Without end punctuation*
3749 Belmont Ave., Marion, Ohio, Sept. 17, 1925.	241 Newcomer Ave. Marion, Ohio July 1, 1925
Montpelier, Vt., July 6, 1925.	Piermont, N. H. August 12, 1925
197 Randall St., Springfield, Mo., January 23, 1925.	362 Lexington Ave. Philadelphia November 14, 1925
Wellston, Mont., August 2, 1925.	1673 Cleveland Avenue Chicago, June 5, 1925

79b. THE ADDRESS

The address consists of the name and address of the person or the firm written to.

1. **Position of address.**—In business letters place the address at the left-hand margin of the paper and lower than the last line of the heading. In social letters you may place the address at the end, in the lower left-hand portion of the sheet just below the level of the signature, or you may omit it entirely. In very informal letters omit the address.

2. **Form of address.**—Write the address in two or in three lines, according to its length. Follow the arrangement used in the heading. The form used by the person or the firm written to should be your guide for first names, initials, abbreviations, etc.

3. **Punctuation of address.**—Follow the plan of punctuation used in the heading.

4. **Titles.**—Always use some title with the name of the person or persons addressed—*Miss*, *Mrs.*, *Mmes.*, *Mr.*, *Messrs.*, *Dr.*, *Professor*, *Reverend*, *Honorable*. Titles that indicate official position (President, Secretary, Manager, Treasurer, Dean, Superintendent) may be used, but they should not be abbreviated.

Messrs. is an abbreviation of *Messieurs*, the French word for "gentlemen." It is commonly used before the name of a firm composed of men. It is not used before a firm name ending with the word "Company."

Mmes. is an abbreviation of the French *Mesdames*. It is used before the name of a firm composed of women only.

Reverend should never be used with only the last name of a clergyman. These forms are correct: Reverend L. G.

White, Reverend Dr. White, Reverend Mr. White; but not Reverend White.

Notice the arrangement and the punctuation of the following addresses:

Miss Charlotte Bobbs,
1342 North Sixth Street,
Philadelphia, Pa.

The Oxford Company
3649 Main Street
Helena, Montana

Mrs. Charles C. Greene
732 Fifth Ave.
New York

Messrs. Clark and Langley,
25 Park Place,
Boston, Mass.

Mr. L. G. Martinique,
8706 Carnegie Ave.,
Kansas City, Mo.

Reverend Willis C. Guthrie,
St. Mark's Rectory,
Lawrence, Kans.

Mmes. Nichols & Earlham
419 Central Bank Bldg.
Locust and Tenth Streets
St. Louis, Mo.

Dr. Elliot Woods
1539 Metropolitan Building
North Grand Avenue
Austin, Texas

79c. THE SALUTATION

The salutation is the form of greeting to the person or the firm addressed. Insert a salutation in every letter you write.

1. **Position of the salutation.**—Write the salutation at the left-hand margin of the paper, immediately below the address, but separated from it by double spacing.

2. **Capitals and abbreviations in salutations.**—Capitalize only the first and last words of the salutation; do not use any abbreviations except *Mr.*, *Mrs.*, and *Dr.*

3. **Punctuation following the salutation.**—In business letters place a colon after the salutation. In social letters

use a colon or a comma. The comma is less formal, more familiar; its use depends entirely upon the relationship between the writer and the person addressed.

4. Salutations in business letters.—The following salutations are used in business letters:

Dear Sir:	My dear Sir:	Gentlemen:
Dear Madam:	My dear Madam:	Ladies:
Sir:	My dear Mr. Ward:	Mesdames:

5. Salutations in social forms.—The following salutations are used in social letters:

Dear Mr. White:	My dear Miss Dodd:
My dear Mr. White:	Dear Mrs. Holmes:
Dear Miss McGuire:	Dear Robinson:
Dear Dr. Wilson:	Dear Aunt Mary,
	Dear Ethel,

6. Correct usage in salutations.—*My dear Sir* is more formal than *Dear Sir*. *My dear Madam*, *My dear Mr. Brown*, *My dear Miss Taylor*, are more formal than *Dear Madam*, *Dear Mr. Brown*, *Dear Miss Taylor*. *Sirs* and *Dear Sirs* are no longer regarded as the best use. *Dear Friend*, *Dear Miss*, should not be used.

Use *Ladies* or *Mesdames* in writing to a firm composed entirely of women.

Use *Dear Madam* or *My dear Madam* in writing to any woman, married or single.

79d. THE BODY OF THE LETTER

Treat the body of the letter as a real composition.

Apply the principles of good writing to every one of your letters. Develop paragraphs in letters in exactly the same way as in longer forms of composition.

1. **The first sentence of a letter.**—The body of the letter should start on the line below the salutation. Indent the first word at least an inch. Make the same indentation for the first word of each paragraph.

It is quite correct when the sentence structure demands it to begin a letter with the personal pronoun *I*. Directness and clearness of statement are frequently gained by such a beginning. Certainly you should not merely omit the pronoun and write such sentences as "Shall be delighted to meet you at the station when you arrive next Thursday."

2. **The last sentence of a letter.**—Make the last sentence of your letter say something definite. So construct it that it requires a period after it at the end of the body of the letter. Avoid such endings as these: "Hoping this shipment will reach you in good condition, I am"; "Thanking you for any attention you give this request."

3. **Tone and style.**—Preserve appropriate tone and style in your letters. The tone of the letter should depend entirely upon the relationship between the writer and the person addressed. No closeness of friendship, however, permits careless paragraphing and sentence structure, inattention to diction, punctuation, and capitalization. Errors in grammar and spelling are inexcusable. *Make your letters to your friends your best talk transferred to paper.*

4. **Expressions to avoid.**—Use definite and accurate terms in your letters.

Do not use the following words and phrases:

Advise.—Use *inform* or *tell*, etc., unless you really mean *advise*.

As per.—Use *according to*.

At hand.—Say *has been received*, or omit a sentence with such an expression.

Beg.—Such an expression as *We beg to state* is old-fashioned.

Communication.—High-sounding for *message*, *letter*, *report*, *inquiry*, *recommendation*, etc.

Contents carefully noted.—This means nothing that is not obvious. How could you be replying if you had not read the letter?

Deal.—Use *transaction*, *arrangement*, *agreement*, etc.

Esteemed.—This is old-fashioned.

Favor.—Use *letter*, unless you mean *favor*.

Hand you.—This is impossible in a letter. Say *send you*.

Herewith.—This word can usually be omitted; it is formal and stilted.

I am; I remain.—Do not use these phrases with the complimentary close. Make the body of the letter end with a complete sentence followed by a period.

Inst., ult., prox.—These are abbreviations of the Latin words *instant* (present month), *ultimo* (last month), *proximo* (next month). Do not use them; write March 26, etc.

Oblige.—Such expressions as *and oblige*, *Yours truly* are old-fashioned.

Party.—Use *person*, *man*, *woman*, etc.

Proposition.—Use a more exact word: *agreement*, *arrangement*, *understanding*, etc.

Same.—This word should not be used as a pronoun. "Persons desiring copies of our prospectus should apply for *them* at the main office."

State.—Use *say*, *write*, etc.

Valued.—Such an expression as *Your valued order* is old-fashioned.

Writer.—It is better to use *we* or *I*.

Would say; wish to say.—These expressions are old-fashioned. Begin with the message of your letter.

79e. THE COMPLIMENTARY CLOSE

The complimentary close is the courteous leave-taking just before the signature. Make your complimentary close correspond in tone and style to your salutation. Make it just as formal, just as friendly.

	Salutation		*Complimentary Close*
Right.	Dear Sir: Dear Miss Smith:	with	Yours truly, Sincerely yours,
Wrong.	Dear Sir: Dear Tom:	with	Cordially yours, Very truly yours,

1. **Position of the complimentary close.**—Write the complimentary close on a line by itself below the body of the letter and just to the right of the middle of the sheet.

2. **The close of business letters.**—The common forms of the complimentary close in business letters are the following:

Yours truly,	Yours very truly,
Truly yours,	Very truly yours,

3. **The close of social letters.**—The form of the complimentary close should correspond to the relationship of the acquaintances or the friends and to the tone of the letter. The common forms in friendly letters are the following:

Yours sincerely,	Cordially yours,	Gratefully yours,
Sincerely yours,	Yours very sincerely,	Yours faithfully,

4. **Capitals and punctuation in the closing.**—Capitalize only the first word of the complimentary close. After the complimentary close use a comma; or you may omit the comma if the heading is written without end punctuation.

5. **Abbreviations in the closing.**—Never abbreviate a word in the complimentary close.

79f. THE SIGNATURE

The signature consists of the name of the writer.

1. **Position of the signature.**—Write your signature below the complimentary close and slightly to the right of it.

Right.
Sincerely yours,
Walter R. Myers

Prefixes, titles, and degrees should not be used with the signature. If necessary the writer's official title or position in the firm or organization is added. When the name of the firm is signed first, responsibility for the letter is indicated by the signature of the writer below and slightly to the right of the name of the firm.

Right. Frank L. Walker
Wrong. Frank L. Walker, Ph.D.

2. **Signature written.**—The signature should be legibly written in ink, but in typewritten letters the name of the writer is frequently typed so that it will appear just below his handwritten signature. This plan makes the receiver of the letter sure of the spelling of the name.

3. **Signature of married women.**—In business letters a married woman signs her own name. She should indicate in parenthesis exactly how she wishes to be addressed.

Right. Alice Lovejoy Rockwell
(Mrs. Robert T. Rockwell)

79g. PAPER, POSITION OF WRITING, FOLDING

Use good paper for all your correspondence.—Pay attention to the position of the writing on each sheet or page and to the folding of the letter.

1. **Size of business sheets.**—Business letter sheets are of two sizes. The regular sheet is approximately $8\frac{1}{2}$ x 11 inches. On the regular sheet the typed or written lines are parallel to the short edge—that is, they extend across the sheet. On the half sheet ($5\frac{1}{2}$ x $8\frac{1}{2}$) the lines may be parallel to the short edge or to the long edge.

2. **Position of writing.**—Place your letter fairly symmetrically upon the sheet. Avoid the appearance of crowding too near the top or the bottom. Make margins generous and regular on both sides.

3. **Folding business letters.**—To fold the regular letter sheet, turn up the bottom edge to within a half inch of the top edge. The space left will make the paper easy to unfold. Fold over from the right about one-third of the distance, then fold over the remaining section from the left. Place in the envelope with the open edge of the letter sheet toward the envelope flap.

To fold the half sheet, turn over one-third, first the right section, then the left; or turn up the bottom section (if the letter is written across the short way of the paper), and then turn down the top section.

4. **Size and folding of social letters.**—Paper for social letters usually contains four pages. Write upon the pages as they come in order—1, 2, 3, 4. Do not skip about among them. Such paper is folded across the middle for insertion in the envelope. The fold should be inserted in the envelope first.

79h. ADDRESS ON THE ENVELOPE

Write the address on the envelope exactly as it appears in the letter.—Use either the indented form or the block form, whichever is used in the letter. Use punctuation marks as they are used in the address in the letter. The first line should be written just below the middle of the envelope.

1. **Name of city.**—Always write in full the name of the city or town. Never write "City", "Town", or "Local" in the address on the envelope.

2. **Abbreviations of names of states.**—If names of

states are abbreviated, use the correct form. (See **Abbreviations, 1b3,** page 20.)

3. **The return.**—In the upper left-hand corner of the envelope may be written (or printed) the address of the writer in order that the letter, if not delivered, may be returned.

4. **Special directions.**—Special directions or notes may be written in the lower left-hand corner of the envelope: *Attention of Mr. G. E. Barnes; Personal; Please forward; Arriving about June 1.* The line, *In care of Mr.* – – —— may be written in the lower left-hand corner or as the second line of the address.

Observe these correct forms:

Dr. Gordan A. Taylor
Keith Building
New York
Personal

Mrs. G. P. Smith,
125 LaGrange Street,
New Orleans,
Louisiana.

Miss Marie H. Williams
The Bell Telephone Co.
Bellevue, Ohio

Master Bobbie Jones,
In care of Mrs. L. Robinson,
Bretton Woods, Vt.

5. **Window envelope.**—When an envelope with a transparent section is used, the letter must be folded so that the typed address will show through. This procedure will necessitate a wider space between the address and the salutation than the space ordinarily left.

79i. FORMAL SOCIAL NOTES

Formal social notes consist almost entirely of invitations and the replies to invitations.

A formal invitation.—

Mr. and Mrs. Charles G. Browne request the pleasure of Mr. Jackson Gregory's company at dinner on Tuesday, October sixth, at seven o'clock.

3962 Collins Boulevard
October first

1. **Rules for formal notes.**—Formal notes are written entirely in the third person. They contain only two of the items of usual letters—the place and the date. They have no heading, no address of the person written to, no salutation, no complimentary close, no signature. The only abbreviations used are *Mr.*, *Mrs.*, and *Dr.*

Every invitation should be answered at once. Failure to observe this rule of courtesy has led to the addition of requests for replies. In one of the lower corners may be written *Please reply* or *Kindly respond.* Some persons use the letters *R. S. V. P.*, which stand for the French phrase *Répondez, s'il vous plaît* (Reply, if you please).

2. **Reply to formal invitation.**—The reply to a formal note should be expressed in the same style as that of the note itself. It should repeat the date and hour. The verb should be in the present tense.

Mr. Jackson Gregory is pleased to accept the kind invitation of Mr. and Mrs. Charles G. Browne to dinner on Tuesday, October sixth.

1952 East Twelfth Street
October third

3. **Regrets.**—When a reply to an invitation expresses regrets that the writer cannot accept, it is more courteous if it contains a reason.

Mr. and Mrs. Carlton Terrence regret that they cannot accept the kind invitation of Mr. and Mrs. Charles G. Browne to dinner on October sixth. They will be out of the city for the week-end.

The Hunter Arms Hotel
October fourth

Miss Mary Courtney regrets that a previous engagement prevents her from accepting Mr. and Mrs. Charles G. Browne's kind invitation to dinner on October sixth.

49 Laurel Street
October fourth

80. TELEGRAMS

Make your telegrams as short as possible, without loss of clearness and accuracy.

As the charge for a message of fewer than ten words is the same as for one of ten words, there is no gain in using fewer than ten words. In a telegram the short cut that sacrifices clearness and accuracy defeats its own purpose. Most of the sentences in telegrams are elliptical. (See **34b**, n2, page 123.) Only the words absolutely essential to the message are included. Hour and date of sending are added by the telegraph employees.

G. W. Jamison
Third National Bank
Detroit, Michigan

Meet Michigan Central train Union Station four-eighteen Wednesday afternoon

Henry Knowles

Punctuation of telegrams.—In order that telegrams may be absolutely clear, many firms indicate the ends of sentences by inserting the word *stop*. This serves as a period. Other punctuation marks are sometimes added by inserting the word for each.

Price Wholesale Company
239 Center Street
Birmingham Alabama

Quote you price three cents yard cotton three four eight stop delivery any quantity ten days stop suggest order by wire stop mills making this cotton now also large stock on hand stop confirmation letter follows

Lester Cotton Company

Book Review Editor
Evening Times
Los Angeles Calif

Account present controversy caused by award of Harrison Drama Prize to quote over the hills unquote instead of to quote the thunderer unquote thus overriding jury's recommendation may we suggest you review quote the thunderer unquote at once

Burns Publishing Company

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